

The Gramophone

Edited by **COMPTON MACKENZIE**

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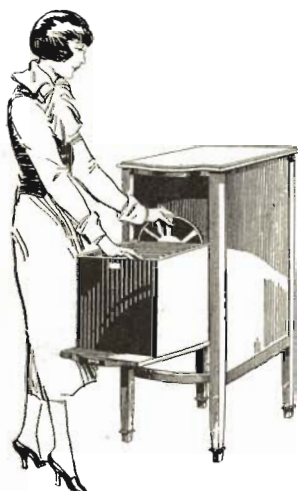


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THE GRAMOPHONE

Publishing Offices :
25, Newman Street,
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Edited by
COMPTON MACKENZIE

TELEPHONE: Museum 353

Vol. II.

SEPTEMBER, 1924

No. 4

THE GRAMOPHONE AND THE SINGER

(Continued)

By HERMAN KLEIN

The Prologue to "Pagliacci"

HOW came there to be a prologue to *Pagliacci*? I had the answer to that question from Leoncavallo himself, when he visited London in 1893 to superintend the production of his opera at Covent Garden in May, 1893. "I wrote the prologue," he told me, "as an afterthought; as an inducement to a clever, but rather egotistical baritone whom I wanted to sing the part of Tonio, but who did not think the part, as it stood in the opera, quite important enough for an artist of his distinction. Perhaps he was right. Anyhow I thought the matter over and hit upon the idea that a prologue, sung before the curtain by one of the humblest characters, would prove something of a novelty and by no means out of place. Being, as you know, my own librettist, I quickly wrote the words and sketched the music. My baritone was delighted, both with the notion and the result, and I am bound to add that it proved one the most striking features of the opera when I brought it out at the Dal Verme, Milan, just a year ago." (e.g., on May 21st, 1892). Like his gifted countryman Boito, the composer of *Mefistofele*, who curiously enough was also in England that same summer to receive his doctor's degree at Cambridge, Leoncavallo was a singularly modest man, and wanted no credit for a lucky hit which he had regarded in the light of a *pis aller*.

There was, I remember, great excitement in operatic London over the production of *Pagliacci*, which was given on the Friday of Sir Augustus Harris's opening week—his sixth Covent Garden season. Only eighteen months previously *Cavalleria Rusticana* had created a sensation when performed here for the first time at the Shaftesbury Theatre, and the popularity of the newer opera had been reported equally great not only in Italy, but in Berlin and Vienna as well. Covent Garden was crowded from floor to ceiling and there was the air of expectancy that one associates with special occasions. Luigi Mancinelli was the conductor; calm, collected, but energetic as ever, just the

man to throw all the necessary spirit into the animated prelude that precedes the prologue. An instant's pause, and the strange thing happened. The tableau curtains parted, and there stood before us, uttering his quaint, polite "Si può?" that singularly handsome man, Mario Ancona, made up into the ugliest of red-nosed Tonios, begging that he might lay before us the motive of this new version of an ancient domestic tragedy. Deftly, and with infinite feeling did Ancona heighten our curiosity and envelop the house with just the correct atmosphere for appreciating the picturesque force of the episode that was to be enacted. His rugged but sentimental clown prepared us for the rest of the actors in the drama—the strong, sympathetic *pagliaccio* of De Lucia, the sly, furtive columbine of Melba, the serious harlequin of Bonnard, the persuasive lover of the English baritone, Richard Green. The new-old story, when it did come, held us under a spell, and the music seemed to satisfy our expectation of something unfamiliar yet essentially Italian; music with a clever technique underlying a wealth of melody; music that, without being original, copied nobody's and answered its purpose, and, like Mascagni's, followed in the wake of Ponchielli and Boito to strengthen the foundations of what we had begun to recognise as the Young Italian school. Such was the idea that Leoncavallo embodied and concentrated in the strain of this unpremeditated "ugly duckling" which, had it come at the end instead of the beginning, one might have called the swan-song of the opera. Great music it could never be designated; but graphic and picturesque, spontaneous and well-contrasted in its descriptive force I have always thought it; and, as such, by far the best that Leoncavallo ever wrote. I agreed with my old colleague, the late R. A. Streatfield, who, when he "measured" this composer for "Grove's Dictionary," said of him: "In operas of the type of *Zaza* and *Pagliacci* his strong feeling for theatrical effect serves him well, but his sheer

musical inspiration is singularly deficient, and his more pretentious works are hardly more than strings of ill-digested reminiscences." His version of *La Bohème*, which I have never heard, was beaten out of the field long ago by Puccini's, and his *Medici* is generally admitted to be a terribly tiresome opera. But his *Pagliacci* has never looked back, in this country or any other, since that memorable night in 1893, when Covent Garden rang for ten minutes with frantic applause whilst the artists were searching for the composer, and Dame Melba dragged him from under a piece of scenery into the glare of the then newly-installed electric footlights. And now if you please we will go back to the *Prologue* and "Ring up the curtain!"

Yet before dealing with the records I would like to say with Tonio "A word, allow me!" First, then, this opera should never be labelled *I Pagliacci*. Leoncavallo called it simply *Pagliacci* without the definite article, which he always objected to if any one superfluously used it. But the mistake was often made, and it continues to be made to this day, by writers who ought to know better. Secondly, I have never liked the late F. E. Weatherly's translation of the libretto, and particularly that of the *Prologue*. It fails frequently to convey the true meaning of the Italian lines; it has many false accents and little poetic quality. However, it is too late, I fear, to remedy this; for bad operatic translations, once generally employed, are extremely difficult to dislodge. Another point. The *Prologue*—one of those universally popular things which every baritone regards it as a duty to sing—is far from the easy show-piece to do justice to that it appears to be. It does not "sing itself" by any means. Hence the fact that one so frequently hears it shamefully maltreated by the amateur and the incompetent professional. It calls for an extensive range both of voice and dramatic feeling. If not phrased with distinction and charm it can sound exceedingly commonplace, and it lends itself only too readily to exaggeration. Snatches of melody that have always reminded me of *Maritana*, and might certainly have been written by Vincent Wallace or our beloved Balfe, require the touch of an artist to raise them above the level of the obvious and the ordinary. (They may possibly never quite permit the achievement of that feat.) I am aware that certain altered notes and substituted high ones are now considered *de rigueur* in this piece, and will soon, no doubt, be regarded as traditional. But these, after all, are only so many added effects which the composer did not authorise, and, unless they can be executed without the smallest betrayal of effort, had better not be attempted at all. Unfortunately, the singer who dared omit the interpolated G's or A flats would be accused either of ignorance or of inability to sing them, so that he has very little

choice in the matter. So far as the actual recording is concerned, the *Prologue* seems to present unusual difficulties to others besides the singer. I have yet to hear a perfect record of it. The orchestral accompaniment almost invariably comes out rough and blurred—worse, that is to say, than it sounds in the opera house; while the fragmentary nature of the music, with its frequent violent contrasts, tends to produce marked inequalities of vocal timbre and a pervading lack of tonal smoothness.

Beginning with the English examples, I find most to praise in that of Peter Dawson (H.M.V., C.968), which fills both sides of the disc and is complete from the first note of the orchestral prelude; it does not annoy you by a single cut anywhere. The instrumentation, notably the brass and wood-wind, also comes out better than in most cases. I like the strong accent and bold diction of the singer, though I wish his vowel tones were less variable in form and quality and the customary absence of sibilant sounds less noticeable. The breathing is good, and there was no need, surely, to interrupt the voice so long at the rest on the phrase "and he marked the time," a break for which the English words make no allowance. On the whole, too, the dramatic character is faithfully reproduced, and the recording excellent. After this I had to ask myself why another good baritone, George Baker, should have preferred the original text to his own native tongue (Voc. Red., C.01012). Not that the Italian is badly pronounced when it is audible, but for the most part it might as well be Greek or Chaldaic. The singing is also unequal and very spasmodic. The notes are vigorously attacked but invariably drop off with a diminuendo. One cannot help admiring the quality of the voice, especially in the phrase "Un nido," which is beautifully sung. The G at the end is taken with apparent effort. Altogether this record makes me wish the singer would have another try—in English this time.

The capital work that Mr. Frederick Collier has been doing with the B.N.O.C. led me to expect better results than are perceptible in Aco., F.33041. His vowels are not altogether Cockney, but they are distinctly of the colloquial order, without being too musical at that. Even more disappointing is the voice, which lacks the true *sostenuto* or continuity of smooth tone which this music demands. It is decidedly jerky in delivery and there is a sense of hurry that frequently mars the dramatic effect. It is as though Tonio had received orders to get back behind the curtain as quickly as possible. On the other hand, it is also true that the acceleration of the *tempi* has enabled him to squeeze his entire *Prologue* into one side of a disc without cuts. And yet, with all its faults, I prefer Mr. Collier's rendering to that of Mr. Thorpe Bates (Col., 486), the last of the English records of this piece with

which I propose to deal here. A lengthy career in comic opera has not improved this artist's style, mellowed his tone, or added clarity to his diction, which on the concert platform used to be quite good. He now exaggerates most of his vowels. A "word" with him becomes a "war"; "sends" becomes converted into "sands"; and his "mem'ries" are naught but "mam'ries." Besides these and similar solecisms Mr. Bates is guilty of over-sentimentalising his utterances and charging them with more breath than a gramophone record can conveniently absorb. The latter error takes much of the "edge" off his tone, particularly in the longer notes and more sustained passages. Yet it is and always has been intrinsically a fine voice, even though this record proclaims that it is beginning to betray signs of wear and tear. So far as the recording is concerned, I am of opinion that full justice has been done alike to the singer and his theme.

In a very careful interpretation by Stewart Gardner (H.M.V., D.225) I seem to perceive the influence of a sound oratorio training. There is an air of solemnity about it which suggests the idea of "It is enough," yet not with sufficient dramatic energy and animation for "Is not His word like a fire?" The voice is of pleasant baritone quality and well placed; the English words are correctly pronounced, even when glossed over for the sake of the tone; and, bar the cut, which was not really indispensable, the record is a good one.

I shall not surprise my readers when I express the opinion that, as a whole, the Italian records of the *Prologue* attain a higher level of declamatory merit than the native group above noticed. I do not say, of course, that they are all equally good; but the best of them are superior in other features of excellence besides, such as sustained sonority and volume of tone and bolder attempts at characterisation.

Perhaps the earliest of these, in point of date, is that of Giuseppe Campanari, an artist not unknown to Londoners, although the greater part of his stage career has been spent in America. His voice in this record (Col., A.5126) still sounds fresh and bright and has a true baritone ring which I have always admired. His words, too, are notably clear, despite a tendency to let the final syllable die away. To-day, probably, he would not be asked to make the stupid cut which eliminates a salient passage almost at the outset; neither would up-to-date recording have permitted the freakish variations of tonality which occur during the *andante cantabile* ("E poi"—"Ah think then"), lifting the voice gradually a whole semitone from D flat to D natural. This blemish quite spoils an otherwise smooth and interesting performance. More satisfactory results are secured in the Ricardo Stracciari (Col., 7355), in which there is no cut. Not only is the recording

vastly superior, but the volume and balance of the orchestra show a distinct advance in the modern methods of this firm, being extremely rich and full. The singing is rhythmical, authoritative, and charged with ample sentiment; even if the tone be slightly muffled at times and the G and A flat at the end a trifle shaky. But first and foremost Stracciari is a dramatic artist and one feels the intensity of his colouring in every detail of the picture. Altogether a very satisfactory record, this.

The chief point in favour of Ramon Blanchart (Col., A.5206), is that he makes no cut. In his singing there is much to criticise, had I the space for it; but indeed the faults are sufficiently obvious—"a conspicuous tremolo; a tendency to drag; heavy, laboured declamation; little real spirit; not very pleasing high notes; on the whole, a dull and uninspiring rendering." Such were my pencilled remarks as I listened to this record.

I have never seen Ugo Donarelli (V.F., 552), but he has a capital voice of rather heavy calibre, and plods steadily on, with little change or variety, as if he could keep at it like that all day. His style is vocal without being truly dramatic, broad and vigorous, but relieved by so little contrast that one fears he would make a tedious, common-place Tonio. Yet might one do worse than imitate his method of declaiming, which is more clearly defined than the actual enunciation of his words—a distinction worthy the attention of students. The high notes are well taken and held. The accompaniment, however, suggests a brass band, or at least strings so badly placed as to be inaudible. There is the usual absurd cut of the *meno mosso*, both in this and in the example of that fine artist, Pasquale Amato (Fonotip., 74142), which I like immensely in almost every respect, artistic and mechanical, save that the voice sounds low for the *tessitura* of the music. Amato gives the impression here of being a *basso cantante*, or next door to one; and the *Prologue* was not written for a voice of that type. Nevertheless, it has the advantage of displaying a broad, opulent tone, with ample scope for delicate gradations of colour and feeling, and never an approach to exaggeration, simply because Amato is too much of an artist to use undue effort or introduce high notes which he cannot sing easily. It is a pleasure to listen to such a smooth *sostenuto*, such pure, refined tone, such artistic phrasing. The music is exactly as the composer wrote it, and I, for one, do not miss the high notes even if I complain that the voice sounds heavy; there is a good high G on the "Incominciate," and that quite suffices. By the way, the very lowest Continental pitch seems to have been adopted by the Fonotipia people in this record, which may partially account for the singer appearing to be so far down in the depths. I found some difficulty in adjusting the pitch so that the voice vibrated well in the

proper key, but it came out better when I raised it nearly a semitone. Another Fonotipia record (B.92293) is that of Ferruccio Corradetti, a baritone who evidently takes himself and his task very seriously. He begins dismally, then wakes up a bit, then becomes tragic again, and eventually brings his *Prologue* to a close without mentioning the curtain—perhaps because there was none to ring up. The whole thing sounds rather like a funeral “with maimed rites.”

On the other hand, Renato Zanelli gives us (H.M.V., D.A.398) every note of the *Prologue*, from the start of the orchestral prelude, in a two-sided 12-inch disc which is technically quite first-rate. (There is a mistake in the nomenclature of the second label, because the *Nido di memorie* concludes the first section, whilst the second begins with the subsequent *Dunque* (*Come then*); but this small error can easily be corrected.) More important is the fact that this singer has a capital organ and is evidently an intelligent actor. Were his style a little less ponderous and deliberate, less marred by *parlato* effects where we look for voice, I should feel inclined to rank this effort very high indeed. And why, after all, should a “song of tender mem’ries,” even if written with “sighs and tears,” call forth such pathetic, lachrymose tones, almost, sobs, indeed, from Tonio in the *Prologue*? We

are listening to the man, it is true; but there is an alarming tendency in these days to overdo the “sob-stuff.”

With this I conclude for the present—having already exceeded my space tether—this review of the *Prologue* records, and in doing so I would like to thank the gramophone companies for their courtesy in placing them at my disposal. At the same time I have by no means exhausted the list, and it may be that I shall have to refer to a second batch later on.

P.S.—I gladly respond to the request of Mr. H. F. V. Little for a few words concerning Eugénie Bronskaya’s *Una Voce* (Col., A.5209). It is certainly well worth hearing, alike for the beauty of the voice, which is sympathetic, flexible and musical, and the brilliancy of the *coloratur*, which includes a splendid shake, lovely scales, and a good *legato*. This soprano sings with conspicuous ease and certainty of style as well as impeccable intonation, and she should certainly go far. The faults I find are a tendency to pause too long on particular high notes and to pinch occasionally in the head register; also to over-elaborate “changes,” which are not invariably appropriate to the Rossinian style. This version of the aria is more than full—it is running over.

HERMAN KLEIN.



THE NEW EDISON

By THE EDITOR

THE most sanguine devotee of the gramophone must occasionally become despondent and ask himself, like the pessimist in *Ecclesiastes*, whether there is any new thing under the sun. He fits the latest sound-box on his old instrument, and for a week or two he cherishes a delusion that he has effected a radical improvement in the reproduction of recorded music. Then one evening he refits his old sound-box and decides that really on the whole the new one is not a great improvement, indeed that perhaps it is hardly as good as the old one. The new one only seemed better, because it was a change. In the days of my youth I was always discovering new cheap restaurants in the same way and with the same results. I was sanguine enough to believe that one could find a perfect dinner at 2s., wine included, and really by changing my restaurant every fortnight I managed to feed my delusion if not myself most satisfactorily. Therefore when an instrument like the New Edison appears on the scene our first instinct is to discredit all its pretensions. We are all the more ready to do this because we are not

able to spend the fairly large sum of money necessary to make the instrument our own, and we are rather inclined to resent the fact that Mr. Edison does not meet us considerably more than half way by letting us buy his sound-box at a reasonable figure and fit it to our own instrument. I for one never cry for the moon, but lest I should ever be tempted to do so, I remind myself from time to time that the moon is a nasty, cold, waterless, airless desert. In the same way, before Mr. Edison paid me the great compliment of sending me a beautiful new model of his instrument all the way from America to Jethou, I was much more inclined to listen to the quidnuncs who assured me that there was no difference between it and any other machine than to listen to the quidnuncs who assured me that it was a genuine improvement. But now here I am in the unpleasant position of having to look this beautiful gift-horse in the mouth for the sake of our readers all over the world instead of settling down to enjoy its musical paces. However, its teeth have to be examined, so here goes.

In the first place as a machine the New Edison is perfect. I am entitled to speak with some enthusiasm, for a more diabolically complicated affair to put together after its long voyage I have never imagined. To make matters worse I had no English-American dictionary to translate the book of directions. This is the sort of thing by which I was faced: *Remove the top clamping strip and raise the mechanism from its cradle.* I should have found it easier to lift a newly born baby. *Be sure that the groove in the lift-shaft is in alignment with the set screw at the right of the horn tube.* I felt I wanted Einstein at my elbow. *With the lift handle in perpendicular position, press down until the lift cam, stop-arm, and washer rest on their surfaces.* I began to think that a classical education was useless in after life. *The limit pin should never touch the cup above it. If adjustment upward or downward should ever become necessary, refer the matter to your dealer.* At this point I tried to make up my mind whether to cable to New York or telegraph to London. However, the astonishing thing is that by the exercise of common sense, concentration, and I am bound to add with the help of my ingenious carpenter we did between us manage, as they say, to assemble the parts, and not only that, but the machine has worked perfectly ever since. You amateur mechanics may curl your lips at my pride in this achievement, but when I tell you that my nearest approach to a mechanical achievement before this was to mend a punctured bicycle twenty-two years ago you will have to forgive my complacency. I never wind my New Edison without feeling a sense of awe at my achievement. Since then I have tried to mend a clock and to use a pair of clippers on my own cheek, neither I may say with conspicuous success.

After all this I should like to be able to tell you something technical about the mechanism, but I cannot. All I know is that you wind it up just like any other gramophone, but that the handle never gets stiff toward the end of the wind and that the motor is the quietest I have ever heard. The machinery and the horn are contained in a large square metal box which lies lower in the cabinet than in most gramophones, so that when the lid is closed it is flush with the rest of the cabinet, which means to say that I can make use of the Baby Console as a sideboard, and considering that I have nine gramophones in my dining-room you can imagine that this feature appeals to me sometimes. I do not know why this model is called a Baby Console, for it is one of the largest instruments I have, and ought rather to be called the Baby Elephant Console. In order to place the reproducer on the record or take it off you push a lever. When this lever is depressed, you can swing the soundbox and tone-arm round without the needle touching the record. Two ingenious buttons

numbered 10 and 12 enable you to let your sound-box descend at exactly the point where the record begins, according as it is a ten or twelve inch record. With all these precautions it would be difficult for a chimpanzee to scratch a record, and without any doubt it is less trying to work the New Edison than any other instrument. Moreover, if anybody else is working it you are saved much nervous strain, because you can feel quite sure that the other person is not going to turn your favourite record into a skating-rink. The amplifier or horn is of metal, very wide and shallow; if you took out the horn and tone-arm they would look like a large nasturtium. I have been too nervous to examine the sound-box at all thoroughly in case I should upset the limit pin. The lower half of the sound-box hangs by a piece of silk from the upper half, so I have been afraid of loosing the silver cord and breaking the golden bowl and thereby bringing low the daughters of music. The needle is a conical diamond and different from the ball-pointed sapphire of the Pathé. The discs are very thick, about three times as thick as the ordinary gramophone disc and are cut in the hill and dale fashion with 150 grooves to the inch instead of 100 as in the lateral needle-cut records. So that an Edison Re-creation (as we are told to call the records) gives as much music as a 12-inch needle-cut record. On either side of my cabinet is a cupboard divided into compartments, each holding a single record, nineteen on either side. The thickness of these discs absolutely prevents their warping, and they are all cut with the most perfect accuracy, so that they are neither too tight nor too loose on the spindle. The burden of warped records is to my thinking one of the hardest we gramophiles have to bear. I really do not believe that in my whole collection I have one single 12-inch record that is not at any rate slightly warped. I should not be afraid of 20-inch records if they were made like the Edison Re-creations.

In the brief allusion I made a month or two ago to this instrument I spoke of the tremendous scratch. I feel now that I rather exaggerated the amount of noise. I had been playing over a great many Columbia records and I had also been using fibre needles almost entirely. The consequence was that when I first started playing the New Edison I felt for a moment as if I had fallen over the side of Niagara. Since then, however, I have been playing my other instruments almost exclusively with loud-toned needles and I do not find that the Edison scratch is any louder than the latest H.M.V. issues. The fact is one ought not to mix one's scratches. It is, for instance, foolish to play Tchaikovsky's Quartet just published by H.M.V. immediately after one of the Lener performances. In the same way it would not be fair to test any Edison Re-creation after playing Columbia

records with fibre needles. I have come to the conclusion that except with Columbia records it is always better to have your gramophone in the next room, or, if the architecture of your house does not admit of this, to place it behind a wooden obstacle. There is nothing like wood for filtering away a scratch. The quality of the New Edison scratch is more reminiscent of the Pathé scratch. But now to cut the cackle and come to the gift-horse, or in other words to talk about the music it gives us.

First of all, what can the Edison do for the orchestra? I know that for my part I always ask any instrument to show me before anything else what it can do with an orchestra, because at present everybody knows that that is where the gramophone is least successful and where I think most people are always hoping for improvements. When I heard the orchestral Re-creations in London I thought that they were better than any others, in which opinion the London editor completely agreed with me. Gradually, however, since I have been back at Jethou I have come to the conclusion that they are not so good. To be sure, I have only in Re-creations the *Meistersinger Overture*, the *Third Leonora Overture*, and the *Largo* from *The New World Symphony* to test against needle-cut records of the same pieces, but in each case I have given the Re-creations second best. This makes me wonder whether my ear is becoming too gram-phonie, in other words, whether in relying entirely on the gramophone for my music I have lost touch with the realities of the orchestra. While I was in London I was going to concerts all the time, and I was then firmly under the impression that the orchestral Re-creations were better than the orchestral records. On the other hand, in London I had less leisure to listen hard and I was without my favourite machines. There is no doubt whatever that one's ear does require correction from time to time by going to concerts, and I think it is extremely probable that the orchestral Re-creations are really more true to life than the orchestral records, even though they may not be so pleasant to listen to for a prejudiced gramophonist who has gradually reached a standard of his own set rather by the limitations of the gramophone than the actualities of music. It is quite clear that neither Re-creations nor records are likely at our present stage of development to give a perfect reproduction of orchestra, and it is quite possible that the Re-creations are nearer to the original without being quite near enough to establish their superiority over orchestral reproductions which by evading the difficulties seem better. In support of this theory I may say that since trying over my piano records against the piano itself I have had to reconsider all my opinions. I used to find the Columbia piano records much pleasanter to listen

to than H.M.V., but now I find them scarcely endurable as reproductions of the piano, although pleasant as noises made by some entirely different instrument. The best piano records are the Brunswicks and some of the later H.M.V.'s, but I do not think that either of them are as good as some of the piano Re-creations I have heard. What about the violin then? Well, I feel pretty sure that most of the violin records are dishonest. At the same time, I am equally sure that I prefer these dishonest reproductions as noises. Whether, however, I should continue to think so if a good violinist came to stay with me and played to me every night for a month, I do not know. Certainly, whenever I play Huberman records I find the others saccharine. However, it must be remembered that Kreisler, who set the standard for the violin on the gramophone, nearly always chooses saccharine pieces. The Edison Re-creations of the violin that I have are not interesting to me as music, but they certainly are wonderful reproductions of the violin and they do not mitigate its occasional harshness. I wish very much that I could hear some chamber music on the Edison, but unfortunately the instrumental quartet favoured by them is that odious combination of violin, violoncello, harp and flute, which apparently is a popular noise, though why it should be I cannot for the life of me imagine. With the best will in the world after trying for months to exterminate popular noises *not* popular music, I cannot give an unprejudiced judgment upon how well this particular popular noise is made. Bands are good, but I do not think any better than needle-cut bands. It is one of the great tragedies of life that bands reproduce so confoundedly well on the gramophone and orchestras so badly. We are left with voices, whether solo or in chorus. I do not hesitate to say that no instrument reproduces soprano singing with the actuality of the new Edison. Alas, more than half the Re-creations kindly sent for my Edisonification are of the type of ballad which is practically dead in England, and the better the quality of the instrument the more detestable I find these ballads. Luckily, however, there are some grains of gold among the dross. One of these is a really exquisite rendering of Strauss' *Standchen* by Frieda Hempel, one of the loveliest songs I have ever heard on the gramophone. We know Miss Hempel well in English records and we are accustomed to look to her for lovely *lieder*; she is one of the sopranos on whose good taste we have begun to count. But she is not above singing negro lullabies, and when you get her beautiful voice supported by a pleasant male quartet as in *Go to sleep Kentucky Babe*, it is rather a shock. But after all why not? There are few things more enjoyable than a good coon song, and when we get an artist of Miss Hempel's quality I could listen to them all the

evening. Lucrezia Bori also sings for Re-creations and I have a lovely version of the *Valse Song* from *Romeo and Juliette*. By the way, some of these Re-creations are occupied on one side by an explanatory talk of the kind with which the Vocalion has made us familiar in England. Personally I think that the explanatory talk would be better printed on a strip of paper, because after all one doesn't want to listen even to the greatest elocutionist giving a lecture more than once or twice, and the recording of it merely turns a double-sided record into a single one. However, if it has to be done at all, I cannot imagine anybody doing it better than Mr. Humphreys, and the naturalness of his voice is really uncanny, though how far the naturalness of a speaking voice is a proof of a gramophone's musical capabilities I do not know. Then there is Claudia Muzio, whose lovely voice on Re-creations is in my opinion the most remarkable reproduction that I have heard. Her Re-creations in my possession are not at all hackneyed arias, and they really have given me intense pleasure. I have no doubt that the recording of the male singers is as good as the sopranos, but what dreadful stuff they sing for the most part! Nor is there among them any voice of outstanding quality. Mr. A. Middleton pleased me most in his rendering of the *Two Grenadiers* (Schumann) in English, admirably introduced by Mr. Humphreys on the other side. This record is nearly first class. Mr. Middleton sings well too in a duet from *Lucia*. In spite of the quality of the reproduction which in the matter of the voice is quite definitely superlative, and which I am inclined to think is perhaps better, though perhaps not always so pleasant, in instrumental and orchestral records, my readers may well ask me what inducement they have to buy a New Edison instrument in the present condition of the Re-creation catalogue. They would say to me and rightly that it would be like beginning all over again with the gramophone. So far as the repertory is concerned, it is merely the repertory offered by the English recording companies twenty years ago, that very repertory which earned the gramophone its bad name. I hear that the industry in the United States has been severely hit by Wireless. That the English recording companies have not been so severely hit they owe to critics like Mr. Robin Legge, who almost alone for a long time dinned into their ears (if Mr. Robin Legge can ever be said to din anything with his urbane pen) the desire of the public for better music. The Columbia Company was the first to respond, and I am heartily glad that this year they are beginning to reap their reward. It takes time to build up a really good catalogue. When the American companies change the style of their music, they will probably meet with a good deal of discouragement at first. If Lockhart's offered

a daily menu like the Carlton it would probably take a long time before the public realised it. So, as I say, merely in order to play Edison Re-creations I do not see a future for the New Edison in this country. Luckily there is an excellent adaptor made by the Jewel Phonoparts Company, by means of which not only needle-cut records can be played, but also Pathé records. A correspondent from Johannesburg tells me that he has another adaptor with a mica diaphragm called the Kent, which I do not fancy has reached this country. I should very much like to get hold of one and try it. However, the No-My-ka, which is the other name of the Jewel Phonoparts adaptor, certainly does give attractive results. I can scarcely imagine chamber music sounding better than with this, and with the few big orchestral pieces I had the time to try it came out successfully. Certainly if I were faced with the problem of buying a new gramophone I should consider the question of buying a New Edison very carefully. I should be able to extract from its catalogues all the operatic numbers I wanted, and I should be perfectly sure that I should have as fine a rendering of them as it is possible to have on the gramophone, for I should know that if a finer rendering existed it existed through the genius of the singer and not through the perfection of the recording. I should always be hoping that Mr. Edison would devote his genius to the reproduction of great orchestral works and choral work, in which by the way the Re-creations excel, and to all the other wonderful music that is listed in the catalogues of the English companies. I should have the adaptor, and with the same adaptor I should get a fine performance on both needle-cut and Pathé records, which latter, for most people, waste their sweetness on the desert air at present. As an all-round proposition I fancy this would be hard to beat.

COMPTON MACKENZIE.

Mr. Percy Scholes

It is with the greatest pleasure that we welcome Mr. Scholes as a contributor to THE GRAMOPHONE. He comes with the reputation of having done more than any other musical critic of the day to show the unmusical, or at any rate the musically uneducated public, the vast possibilities of pure enjoyment which the gramophone puts within the reach of all. Naturally, he is a very busy man. But after the publication of his *First Book of the Gramophone Record*, which he dedicated to Compton Mackenzie, he consented, with the kind permission of his publishers, the Oxford University Press, to allow us to print some of the analytical notes, which will eventually be incorporated in the *Second Book of the Gramophone Record*.

MIDDLE-PRICED RECORDS

FOLLOWING up the list of twelve records (August, page 92) costing more than 2s. 6d. and less than 5s. 6d. each, which received the most votes from our readers in the July competition, and the four runners-up—the Mendelssohn *Concerto* played by Manen (Parlo.), the *Air on G String* (Bach), and *Allegro* (Fioco) played by James Levey (Columbia), the *Caliph of Bagdad Overture* and Chabrier's *Habanera* played by the London Symphony Orchestra under Goossens (Columbia), and *Non più andrai* and the *Credo* sung by Peter Dawson (H.M.V.)—we give this month a list of the next thirty records in point of popularity. It must be remembered that each of them has been chosen by several readers as among the twelve favourite records within the price limit in the range of their collections; so that each title may be regarded as a fairly safe investment, being stamped with collective and not merely individual appreciation.

COLUMBIA.

- 244. Schubert's *Unfinished Symphony in B minor*—First and Second Movements. COURT SYMPHONY ORCHESTRA. 4s. 6d.
- 3343. *Trio in D minor—Scherzo* (Arensky) and *Meditation (Ave Maria)* (Bach-Gounod). THE CHERNIAVSKY TRIO. 3s.
- 908. *Il Segreto di Susanna Overture* (Wolf-Ferrari) and *Scènes Historiques No. 3—Festivo—* (Sibelius, Op. 25, No. 3). LONDON SYMPHONY ORCHESTRA, conducted by Goossens. 4s. 6d.
- 901. *Coppelia Ballet* (Déliès)—(a) *Entr'acte* and *Valse*, (b) *Prelude* and *Mazurka*. LONDON SYMPHONY ORCHESTRA, conducted by Goossens. 4s. 6d.
- 902. *The Bronze Horse Overture—Two Parts* (Auber). LONDON SYMPHONY ORCHESTRA, conducted by Goossens. 4s. 6d.
- 914. *The Jewels of the Madonna—Intermezzi* (Wolf-Ferrari). LONDON SYMPHONY ORCHESTRA, conducted by Goossens. 4s. 6d.
- 939. *Squire's Popular Songs Selection*. GRENADIER GUARDS BAND. 4s. 6d.
- 961. *I'm Ninety-four To-day* and *I belong to Glasgow*. WILL FYFFE, Scottish Comedian.
- 3101. *Nina* (Pergolese-Squire), C. WARWICK EVANS ('cello), and *Allegretto* (Boccherini-Kreisler), ARTHUR CATTERALL (violin.) 3s.
- 636. *Lend me your Aid*, from *The Queen of Sheba* (Gounod). Frank Mullings. 4s. 6d.
- D.1464. *The Flower* and *The Golden Song*, duets from *Lilac Time*. DORA LABBETTE and HUBERT EISELL. 5s.
- 928. *Maximilian Robespierre Overture* (Litolff)—

Two parts. NATIONAL MILITARY BAND, conducted by A. W. Ketelby. 4s. 6d.

- 940. *Orientale* and *All' Ungherese* (Glazounov). THE ENGLISH STRING QUARTET. 4s. 6d.
- 566. *One fine day*, from *Madame Butterfly* (Puccini) and *They call me Mimi*, from *La Bohème* (Puccini). ROSINA BUCKMAN. In English. 4s. 6d.
- A.740. *Se vuol ballare* and *Non più andrai*, from *Marriage of Figaro* (Mozart). GIUSEPPE CAMPANARI (baritone). In Italian. 5s.
- D.1475. *Nymphs and Shepherds* and *Early one morning*. DORA LABBETTE. 5s.
- D.1449. *Guitarre, Op. 45, No. 2* (Moszkowski-Sarasate) and *Bretislav* (Sevcik, Op. 10). YOVANOVITCH BRATZA (violin). 5s.

HIS MASTER'S VOICE.

- C.895, 898. *Sonata in A major* (César Franck)—Four Movements. MARJORIE HAYWARD (violin) and UNA BOURNE (piano). 4s. 6d. each.
- E.269. *Fugue* from *Sonata No. 1 in G minor* (Bach). Allegro—Two parts. ISOLDE MENGES (violin), unaccompanied. 4s. 6d.
- B.320. *Phyllis hath such charming graces* and *Sigh no more, ladies*. GERVAASE ELWES (tenor). 3s.
- B.1731. *Three Shakespeare Songs* (Quilter). George Baker (baritone). 3s.
- C.844, 854. *Kreutzer Sonata* (Beethoven). MARJORIE HAYWARD (violin) and UNA BOURNE (piano). 4s. 6d. each.
- C.648. *Magic Flute Overture* (Mozart). Two parts. THE MAYFAIR ORCHESTRA. 4s. 6d.
- C.1071. *Rondo in B flat* (Mozart). MARJORIE HAYWARD (violin) and SIR WALFORD DAVIES (piano). 4s. 6d.
- E.103. *Volga Boatmen's Song* (unaccompanied), the PETROGRAD QUARTET, and *Anvil Chorus* from *Trovatore* (Verdi). GRAND OPERA COMPANY. 4s. 6d.
- C.1007. *Toreador's Song* from *Carmen* (Bizet), and *Room for the Factotum*, from *The Barber of Seville* (Rossini). Peter Dawson. 4s. 6d.
- E.157. *Andante Cantabile* from *Quartet in D major* (Tchaikovsky), and *Minuet* (Boccherini). PHILHARMONIC STRING QUARTET. 4s. 6d.

PARLOPHONE.

- E.10117. *Lohengrin Prelude—Two parts* (Wagner). OPERA HOUSE ORCHESTRA, conducted by Ed. Moerike. 4s. 6d.
- E.10051. *Overture—Merry Wives of Windsor*. 4s. 6d.

A GRAMOPHONIST'S GUIDE

By PERCY A. SCHOLES

I. Brahms' Sonata in D minor (Op. 108) for Piano and Violin, as played by Murdoch and Catterall

THE Editor asks me to give a few descriptive analyses of records of representative pieces of modern music, and I gladly do so. I choose this month the excellent Columbia records (L.1535-6-7) of a very much admired work of Brahms; and in my description of it make the assumption that my readers are prepared to give a little thoughtful study to the constituent parts of a masterpiece, in order that they may, as a reward, find greater enjoyment in that masterpiece as a whole. The process is not unfamiliar; it has its daily counterpart in literary criticism and in the criticism of painting.

FIRST MOVEMENT (*Allegro*—quick).

The *Sonata* opens very finely, with its best movement, the opening subject of which is deeply felt, and is carried forward in a long, continuous violin line against an effective piano background. Both instruments are here supplied with material supremely adapted to their genius. Note especially the violin part, as a piece of curvilinear drawing, twenty-four bars all growing out of the opening bar or two in the most natural and organic way:—

Allegro.

Violin.

p sotto voce ma espressivo.

pp

This is the First Subject of the movement; it has a syncopated accompaniment. The Second Subject, by and by, enters, at first in piano alone:—

espress. sf Ped.

Of this Mr. Fuller Maitland remarks:—"One of its peculiarities is the *sforzando* note in an unexpected part of the bar . . . a passage to which very few players, by the way, know how to give the exact value, some of them avoiding the emphasis altogether, and some overdoing it. The effect is at its best if the smallest imaginable break be made after it, in fact if more attention be paid to the staccato mark than to the *sf*.*"

This *sforzando* effect (i.e., the effect of an accent upon the chord marked *sf*.) occurs three times in the opening few bars of the subject, and is, as Mr. Fuller Maitland suggests, one of its features.

The listener may judge for himself into which of the two faults mentioned (if either) the pianist here and the violinist a moment later have fallen.

After a time the composer embarks upon a remarkable passage entirely built upon a "Pedal," that is a stationary note in the bass; the matter superposed is all derived from the first subject, and this is, technically the Development of the movement. There are nearly fifty bars of this "Dominant Pedal" passage. In Brahms' *German Requiem* a whole chorus is constructed upon a Pedal; here the whole middle portion of a movement in "Sonata Form" is so constructed—both instances being, at the time of their composition, unique.

The turn of the record occurs as this Development portion ends, and we enter upon the Recapitulation, which, as usual, gives us again the two Subjects (in the Enunciation, or opening section, the Subjects were, respectively, in keys D minor and F major; in the Recapitulation they are in D minor and D major).

A *Coda*, or closing section, is closely modelled upon the Development, and consists almost entirely of twenty bars of Tonic Pedal.

* Brahms, (Methuen, 1911).

SECOND MOVEMENT (*Adagio*—Slow).

This is, in the present writer's opinion, the weakest of the four movements. He is prepared to hear that some listeners like it the best, but believes that after repeated hearings of the whole work they will come round to his opinion.

There is not in this movement the depth of the first movement. Its melodies are more facile, its harmonies less original. It makes a good little popular violin and piano piece, but is not entirely in place in a work of sonata calibre. Its main subject resembles that of the slow movement of Mendelssohn's *Violin Concerto*, but is not so exalted.

As supporting their contrary view some listeners may care to note Fuller Maitland:—"The slow movement is of rare directness and simplicity of structure, though it deals with great emotional passion."

The movement opens with a subject in the major, which, I admit, comes with pleasant comfort after the preceding movement in the minor:—



After this passage, the main Subject, has run its course, we hear another, opening:—



Then the First Subject returns again, with the violin melody transposed an octave higher, and the piano accompaniment elaborated.

The Second Subject then also returns, transposed into another key, and with a further passing reference to the First Subject, the movement ends.

THIRD MOVEMENT (*Un poco presto e con sentimento*—pretty quick, and with feeling).

This is, though not so called in the score, a Scherzo, but it is a rather wistful one. It abounds in energy, but finds time for thought as it proceeds.

Its main Subject is heard at once; the piano has the tune, the violin merely accompanying.



Of this passage, as shown above, Thomas Dunhill remarks:—"A most unusual effect is here obtained by giving the actual bass, with the harmonies, to the violin, whilst the piano plays the theme. It is so delicately constructed and perfectly balanced that the result is delightful, but in less expert hands such a distribution of parts would be exceedingly risky.†"

Lower down the page the roles of solo and accompaniment are reversed.

This section of the piece is ended by a short closing passage, beginning as follows:—



There follows a Middle Section, which might be described as of the nature of development of the main Subject, and a Final Section, which repeats that Subject.

† *Chamber Music, a Treatise for Students*, 1913. (Macmillan and Stainer & Bell).

FOURTH MOVEMENT (*Presto agitato*—rapid and agitated).

This is a very vigorous movement. It is a *Rondo*, that is to say its main feature is a chief subject which returns from time to time.

After four bars of introductory matter, in which the piano hints at the coming subject and the violin adds force by energetically filling in the harmonies between the two hands of the pianist, the subject itself enters in the violin as follows:—



Other passages of importance throughout the piece open as follows:—



(This last occurs at the turn of the record.)

As a preliminary to solid enjoyment of the movement, go through it noting all these passages of subject-matter as often as they occur, and becoming familiar with them. Then settle down to enjoyment of the movement as a whole.

I hope I have not been too technical, and do not think I have. I believe that any reader who takes the trouble to go through the Records with this article before him, will find my description to be quite simple.

PERCY A. SCHOLES.

COMPETITIONS

THE July competition for the best list of twelve records sung by English-trained singers was a comparative failure, and the prize goes to one of our earliest readers, Mr. FRED. GROVE-PALMER, ST. CUTHBERT'S, PARK ROAD, GORLESTON-ON-SEA, for a list which is interesting rather because of its variety than of its brilliance. We should like to have seen the names of Robert Radford, Walter Glynn, Frank Mullings, Gervase Elwes, Peter Dawson, Eric Marshall, Frederick Ranalow, Sydney Coltham, and Norman Allin represented, with perhaps Florence Austral, Dora Labbette, and Phyllis Lett or Dame Clara Butt to complete the dozen, but even *this* list might be open to objections on technical grounds.

Here, at any rate, is Mr. Grove-Palmer's selection: Edgar Coyle, *Salt Water Ballads*, Col. 3244.

Harold Williams, *Four Cautionary Tales*, Col. 3224.

Stewart Gardner, *Fly be on the Turmut*, Col. 3100.

H. E. Stevens, *Gentlemen, The King*, Vocalion R.6009.

Herbert Cave, *I know of Two Bright Eyes*, Winner 3349.

Hubert Eisdell, *In a Persian Garden*, H.M.V. D.451.

Robert Carr, *Indian Love Lyrics*, Velvet Face 1031.

Hugh Mackay, *Sa Choill ud Thall*, Actuelle 10431.

Kenneth Walters, *Old Barty*, Regal G.7791.

Dora Labbette, *Lass with a Delicate Air*, Col. D.1477.

Herbert Heyner, *Song of the Flea*, Velvet Face 1023.

Eileen Gunning, *My Bitterest Woe*, Vocalion X.9159.

The subject for the September competition was

suggested by one of our readers who felt, no doubt, that "Gramophone Nights," compiled by the Editor and Mr. Archibald Marshall before this magazine was even started, has lost a good deal of its value because it does not deal with the large number of excellent records issued during the last eighteen months; and though perhaps the time is not ripe for a new edition, a supplementary list of records would cover the intervening period. We therefore offer a prize of two pounds' worth of records (to be chosen by the winner) for the best list of twenty records reviewed in *THE GRAMOPHONE* but not included in "Gramophone Nights." They need not be arranged under any classification. The following rules, as usual, must be observed:—

1. Write only on one side of the paper.
2. Write maker, catalogue number, size, price, name of record, artist, etc., and any comment. The total amount of comment on the whole list must not exceed 300 words.
3. Post your list, with your name and address (not necessarily for publication), to reach *THE GRAMOPHONE* (Competition Dept.), 25, Newman Street, London, W. 1, not later than the first post on October 1st, with the coupon which will be found on page xxiii.
4. The Editor's decision is final and he reserves the right to use any of the lists for publication. No member of the staff may compete.

JACK OF ALL TASTES

A Plea for Versatile Mediocrity

By "INDICATOR"

HAVING sententiously framed up a motto of philosophy in the precocity of my youth, I have since come more and more to see it as a growing marvel of almost inexhaustible truth and beauty. It is, "A man's real riches consist in the variety of his powers of appreciation." Applied in whatever direction, it is a joy and gain to extend one's appreciation inside and outside the arts and sciences—appreciation coupled with a measure of executive ability. This, of course, absolutely precludes the possibility of any but a superman becoming a master—a specialist. Now that is a specific loss to be balanced up against a general gain. Call my motto—for I face facts—a motto of mediocrity. Well, there are degrees of mediocrity, and step by step—for one must start in all things—it is possible to attain a fairly high level of mediocrity, somewhere near the godlike specialists without their isolation.

Comparisons we must have, but I have always shrunk from many as unnecessarily invidious, and worse than useless; such, for instance, as music is the greatest of the arts, ditto painting, ditto literature, etc. The same as to the sciences, sociology, phrenology, medicine, etc. Comparisons we need to make, but let them be useful. For what breadth, what sympathy, what real understanding, what humour, what *life* one can gain by a versatile knowledge of these correlating, interacting realms of human appreciation!

To descend from the abstract to the particular applications—and I must crave absolution for the inevitable egotism involved—gramophonology has placed me, to commence with, in a small confraternity of connoisseurs; phrenology has helped me towards an understanding of their peculiarities, co-acting with my own peculiarities (and we are a funny lot). I sort out our idiosyncracies, classify our dominant characteristics, and, artistically, have taken the liberty of making a crayon drawing of the brethren gathered together. Framed, it hangs over my gramophone, "Ghosts of the confraternity of connoisseurs by one of them."

Extending the survey—I am a member of a Gramophone Society. More fields of observation, classification, appreciation! I divide the members into Mechanicians (with whom the means are more or less the end), Musicians (with whom the means often don't sufficiently matter), "Brilliant Impressionists," "Body Impressionists," "Realists," etc.

Then, outside the societies—the public. Specimens of the public come into my shop (I am a *petit bourgeois* shopkeeper), and I know phrenologically whether, if opportunity offers, to talk of music, of art, of books, of sociology, etc. It avoids wasted effort, and opens up grand possibilities of appreciation. I know with whom to crack a joke (even if it be with a Scotsman), and where it would be a flat miss-fire. All this leads out to marvellous fields of appreciation, but the Editor cannot be expected to let me have the rest of the publication for the next few months for a serial on the subject, neither does the average reader want to be led up the garden and over the hills in these directions; so to our little patch of mutual interest we must for the moment confine ourselves. Still, here, what a need, and what opportunities, for each of us, according to our ability, to extend our tastes, widen our appreciation! And it is a plea I enter, a thesis I lay down, that too many try to specialise and only "groove" themselves. There need be specialists, there *will* be specialists; but, thank heaven, there need only be a few, for I look not upon the specialist as an unmixed blessing. Rather, I enter a plea for the "all-round man," the mediocrity if you like, if he be only a progressive one on general lines. An "all-round sound-box" I detest, but "specialist" ones I collect. All-round mechanism I suspect—I prefer simple specialisation in tools. But humans are different—they really are! The specialist, the expert, we have suffered from sufficiently. Let us try to improve the versatility of the "average man"—the mediocrity.

The blessings of all the arts and sciences be upon the Jack of All Tastes.

"INDICATOR."



The Music Lover's Guide

A note in the August number (p. 103) referring to the excellent guide to the best music in the Columbia catalogue, compiled by Dr. Sterndale Bennett, omitted the fact that, though a copy of the *Music Lover's Guide* will be gladly sent to any of our readers who apply to the Columbia Graphophone Co., Ltd. (Advertising Manager), 102 to 108, Clerkenwell Road, London, E.C.1, the booklet is not available to the trade for general distribution.

GRAMOPHONE CELEBRITIES

IV.—Enrico Caruso

(concluded)

By THE EDITOR

(The previous half of this article appeared in the July number. It should be noted that after the following article was printed all the "missing" records mentioned in it reappeared in the Catalogue No. 2 of The Gramophone Co., "Records of Unique and Historical Interest.")

MOST of you will remember the difficulty that Mr. Pickwick and his friends had in knowing whether to proclaim themselves Buffs or Blues on their arrival in Eatanswill. Some such difficulty must have confronted the arrangers of the double-sided Celebrity records when they were called upon to award a label to DO.101, on one side of which Caruso, Farrar, Scotti, and Viafora sing *Addio, dolce svegliare* very beautifully, and on the other Farrar and Journet the lovely *Swallow Duet* from *Mignon*. I can cordially recommend both sides, but the price is 13s. 6d. On the other side is a buff label, and I think it would have been more logical to combine the old blue label of the quartet with the buff label of the duet, and serve out the result as a green label. I suppose the royalties paid to Miss Farrar determined the colour. The trio from Verdi's *Lombardi* (DM.126) is, in my opinion, the finest record that exists of a concerted operatic number. Caruso's singing as the dying Saracen is inspired, Journet is at his most majestic best as Peter the Hermit, and as for Alda as the heroine, it is soprano singing of the very finest quality. On the other side is a well sung but dreary trio from *Samson and Delilah*. The *Miserere* from *Trovatore*, sung by Caruso and Alda, is my favourite gramophone version. I do not possess *Ai nostri monti*, a duet with Schumann-Heink on the other side of this record (DK.119), but it is sure to be good. The two duets with *Amato* (DM.106) from *Forza del destino* are both good, and from the same opera (DM.107) is a splendid duet with De Luca, but the duet on the other side I do not possess. I do not care particularly for the two duets with Destinn (DB.116), nor for those with Gadski (DM.114). The four songs accompanied by Mischa Elman in records DK.103-4 are sugary, but under suitable conditions they will please all except the most sophisticated. I notice that *Che gelida manina* has disappeared from the double-sided Caruso's, which is a pity, for I don't think any other tenor ever sung it so sincerely. *La donna è mobile* has also disappeared. I don't understand why it was not put on the other side of *Questa o quella* instead of the *Serenade* from *Ballo in Maschera*. The editor of the

catalogue seems to have felt the same as myself, for there under *Rigoletto* I find that DA.102 is credited with *La donna è mobile* and *Questa o quella*, but it is not in the Celebrity section. Another of Caruso's records from *Rigoletto* has disappeared, *Parmi veder le lagrime*, much to my regret, for it was one of the most beautiful records Caruso ever made.

While we are on this subject I may as well note down what other records of Caruso have vanished. only temporarily, I hope.

Cielo e mar ! (La Gioconda).

Ideale (Tosti).

M'appari tutt'amor (Marta).

No, non chiuder gli occhi vaghi (Germania).

Triste ritorno (Barthelemy).

Un dì all'assurro spazio (Improvviso) (Andrea Chenier).

Viva, il vino spumeggiante (Brindisi) (Cavalleria).

Oh tu, che in seno agli angeli (La Forza del Destino).

La fleur que tu m'avais jetée (Carmen).

Salut, demeure chaste et pure (Faust).

I do not miss the Brindisi from *Cavalleria*, for though Caruso sang it with plenty of verve, it had a wretched tin-pot accompaniment and was altogether a bad record. I do not understand why the *Improvviso* from *Andrea Chenier* has gone, for it was magnificently sung. *Triste ritorno* won't be missed, and the aria from *Germania* was dull, but the early recording of *Oh tu, che in seno agli angeli* from *La Forza del Destino* was superb, and so was Tosti's melodious *Ideale*, another early record. We have other versions of the aria from *Marta*, and I do not think that Caruso's is particularly noteworthy, but I very much regret *Cielo e mar !*

Of the solo records in my possession which I have not hitherto mentioned the following is my list of first, second, and third choices. In the first choice I have put melodious songs sung as well as Caruso knew how to sing. In the second choice I have put dull songs and good singing. In the third choice dull songs with the tenor not at his best. I shall have to leave you to work out for yourselves from the double-sided list your own choices.

FIRST CHOICE.—*A Vucchella. Angelo casto e bel. Bianca al par di neve alpina. Campana a sera. Celeste Aida, forma divina. Come un bel dì di maggio. La danza : Tarantella Napolitana. Di'*

tu se fedele il flutte m'aspetta. E lucevan le stelle. Fenesta che lucive. Je crois entendre encore. Ma se m'è forza perderti. Magiche note. Mamma mia che vo' sapé. Manella mia. (I find that this is included under Italian Songs as D.B.121, but it is missing in the double-sided Celebrity section. It's enough to drive an accurate mind into madness!) *No, pagliaccio, non son! O Lola, bianca come fior di spino. O sole mio. Pimpinella. Recondita armonia. Le Régiment de Sambre et Meuse. Santa Lucia. Vesti la giubba.*

SECOND CHOICE.—*Amor mio. Core' ngrato. Echo lointain de ma jeunesse! Io non ho che povera stanzetta. La Procession. L'alba separa dalla luce l'ombra. El Milagro de la Virgen. O Souverain! O Juge! O Père! Occhiu celeste. Testa adorata. Valse Lente.*

THIRD CHOICE.—*A Granada. Chanson de Juin. Hantise d'amour. La Mia canzone. Pourquoi? Sérénade de Don Juan.*

Yes, it is when one begins to look through a list like this that one realises the mighty tenor's versatility. I have just been playing right through my Caruso albums for the second part of this article (the first part I wrote at Capri from memory), and I have found it a strangely moving experience. What touched me very much was to notice that on one or two records he was printed as Cavaliere Enrico Caruso. These must have appeared just after he had received the Order of the Crown of Italy. It is not a very great distinction, and no doubt the singer, with his childlike vanity, soon realised this and dropped the prefix. For a long time he remained plain Enrico Caruso. Then he was made Commendatore, and though he was much older by now, he could not resist printing the title on his labels. Commendatore is a great distinction, and for a singer a very great distinction as rank is judged in Latin countries. But when we reach his last records of all the title has disappeared again. There is a legend that some visitor at Naples heard him singing *Santa Lucia* on the quayside and provided the money for him to get himself on the operatic stage in a humble way. The legend probably has no basis in reality, but no singer ever sang *Santa Lucia* so well, and if you have his record of it you will be able to believe in the truth of the legend. And his performance as *Cavaradossi*. Marvellous! I have heard a good many records since of *E lucevan le stelle* and I had come to think of it as a rather tiresome song, but I put on the Caruso record of it last night and how magnificent it is when it is really well sung. And the *Pagliacci* records, of which I have grown so tired, how much better Caruso sang them than anybody else before or since! Then there is Rossini's *Tarantella*, how ripe and jocund it is, how mellow and fruity! I wish that Falstaff had been written for a tenor. What a Falstaff Caruso would have

made! He is really the Dickens of singing; he may overdo a sob occasionally, but we forgive him for his rich human sympathy and his abounding vitality. And all his last records! That marvellous *Largo* in which his voice peals like a mighty organ, and at the very end that tawdry *Addio a Napoli* sung so gaily without an inkling that it was indeed for ever "addio." Yes, it was, nay, it is a great voice. It holds within its variety the orange groves of Sorrento, the sparkling ripples of Santa Lucia, the raucous street-cries of Naples, and the calm blue expanse of the lovely bay. It is sometimes rugged as the trunks of one of the great ilex trees above Castellamare and sometimes soft (as in that marvellous last note of *Magiche note*) as the sea-wind in the boughs of an Aleppo pine. It is as profoundly coloured as the grottos of Capri, as passionate as the Italian sun, as velvety as the Italian sky, and sometimes as murky as the crater of Vesuvius. There are three things in this life that seem to store up the warmth of dead summers, pot-pourri and wine and the records of a great singer. As you read this, somewhere, somebody in the world is playing a Caruso record, and somewhere somebody is getting from it an assurance that life is worth while. His immortality is secure, for every day somewhere somebody will hear his voice for the first time and say "This was a singer."—R.I.P.

COMPTON MACKENZIE.



Corrections

Errors in details about records seem to defeat the eye of the most lynx-eyed proof-reader, but we must apologise abjectly for an inexcusable mistake in the report on the middle-priced records competition in our last number (p. 91). The price of Chaliapin's record of *Madamina* was given as 8s. 6d. instead of 6s. (it is a 10-inch, not a 12-inch record), and thereby a false inference was drawn as to the difference in price between Chaliapin's and Peter Dawson's version of the same song. It would have been fairer to say that if the same material is used for the making of celebrity and plum-label records by the Gramophone Co., and if the cost of advertising them is equal, then the recording expenses (including royalties) should be approximately 3s. more on each record sold in the case of Chaliapin than in the case of Peter Dawson.

In the Editor's "Quarterly Review" (p. 73, col. 1) the price of Mr. Walter Glynne's *That night I'll never forget* from *Les Cloches de Corneville* and *Sons of the Sea* (Coleridge-Taylor), which were strongly recommended (H.M.V. B 1839) was given as 3s. 6d. instead of 3s. We apologise again to the Gramophone Co.!

NOCTES GRAMOPHONICÆ

By A CONVERT

LATE one Easter evening, a parson, rather wearied with the strain of the festival and of the preceding week, approached with a sense of pleasant anticipation a house in a quiet avenue branching from a main thoroughfare in one of our great cities. Scarcely had he gained admission when he was greeted by the tidings: "We have got a gramophone." It must be confessed that the feelings with which he received the information were not unmixed. He had heard of gramophones; he had even listened to them! On the other hand, his personal knowledge of the friends whom he was visiting led to a conviction that the type of gramophone in which they could find pleasure must inevitably be different from that order which is a disturber of the world's peace. How this conviction was justified, it will be the aim of these rambling reminiscences to disclose.

On that Easter Day, which will always stand out in my mind as the first of a long series of "*Noctes Gramophonicæ*," I heard, I should think, some fifteen or twenty records; and any scepticism which I may have felt had vanished long before the first record was completed. It was clear at the very outset that the gramophone, as an instrument, had capabilities of which I had never dreamt. The beauty of tone, the mellowness, the clearness, were wonderful. I may here mention that any shadow of a harsh or rasping effect which I could detect was removed some months later, when my friends adopted the use of fibre needles as a substitute for the more familiar steel ones.

If I were to give an accurate impression of my state of mind when that first evening came to an end, I think "bewilderment" would be the term most likely to convey it. This was due, not to any still lurking scepticism, but to my sudden introduction to a branch of music almost entirely new to me. My previous experience had been limited to music of either an ecclesiastical or a severely classical type; and I had little or no knowledge of opera. Now almost all the records which were performed on this occasion were of an operatic character; with the result that, while I did not fail to enjoy each separate record as I listened, yet my impression at the end was rather confused.

A week or so later I was again invited to hear the gramophone, and on a second hearing I found that at least two records had clearly impressed themselves on my mind; one was a violin solo by Kreisler, one of his own compositions, *Caprice Viennoise*, in which his double-stopping is peculiarly

effective; this I could always listen to with enjoyment, although I am bound to say that it has since been largely superseded in my estimation by other and greater things. The second record which I found myself able to welcome as a friend was *The Song of the Volga Boatmen*, inimitably sung by Chaliapine. This, with its haunting melody, the rise and fall of which gives the impression of a chorus from a boat coming gradually nearer and then receding, becomes even more impressive on a gramophone than it could be if sung by a visible performer. I was glad to feel on this second occasion that I was acquiring a certain familiarity with those celebrated singers by whom I had been indeed impressed, but without clear discrimination, on the first hearing. Of these I may mention as outstanding, Marcel Journet, a bass of peculiar power and refinement; Amato, a baritone whom I was inclined to think unsurpassable, but later experience modified this opinion; and Chaliapine himself, whose dramatic power, combined with a really wonderful voice, is unrivalled, as was borne out later by such varied instances of his achievements as Moussorgsky's *Song of a Flea* and *Death of Boris*, and *Madamina* from *Don Giovanni*, of all of which it was my privilege to hear records. Caruso was well represented. I could not, and cannot, help feeling that his *fortissimo* notes are wonderful rather than beautiful; but in quieter mood he achieves an exquisite tenderness. I was first struck by this in the record of Kahn's *Ave Maria*. One other vocalist, of this early stage in my gramophonic experiences, remains to be noted—Madame Amelita Galli-Curci. What can one say of her? One is almost driven to Matthew Arnold's sonnet on Shakespeare as striking the only possible note:—

"Others abide our question: thou art free,
We ask and ask: thou smilest and art still
Out-topping knowledge."

She not only smiles, she laughs, with an infectious merriment, and a *joie de vivre* which is irresistible. She carols in bird-like fashion. She sustains a high D or E for half a dozen bars or so (without a "by your leave" to the composer, who very possibly had written the note several tones lower, and indicated that it was to be held for perhaps three beats; but then he did not know that a Galli-Curci would arise to honour his works by performing them!), and then rolls or ripples down in light-hearted fashion; while at times she surprises us by a simple pathos which surpasses all description.

By this time I began to feel that I was gaining a real appreciation of that hitherto almost unknown quantity, Italian opera. I felt on rather more familiar ground, however, when my friends' repertoire began to invade Wagnerian territory. I enjoyed from the first time I heard them fine orchestral records of the Overture of *The Mastersingers*, and that of *The Flying Dutchman*. My appreciation was more gradual of some impressive duets from *The Ring*; *Siegfried follows the Forest Bird* grows on one particularly; but I must confess that the only Wagner records which have imprinted themselves permanently among my especial favourites are, the Prelude to *Tristan and Isolde*, and the *Grail Song* in *Lohengrin*, finely sung by Paul Franz.

We now pass on to higher ground (Wagnerites may possibly resent the distinction, but they need not be too seriously considered; Wagner is a great master of music, he is not the sole discoverer of music that some would have us believe) as we approach that group of records which, to me at least, surpasses all the rest—the essentially “classical” group. I welcomed the first indications of this development when, at a very early stage in the collection, the first movement of Schubert's *Unfinished Symphony* appeared. But if anyone would test the full scope of the gramophone's charm and refreshment of the highest spiritual and artistic quality, let such a one, especially when wearied with the stress of “the trivial round, the common task” of life, listen to Schubert, Schumann, or Mozart, as produced by the Lener or the Flonzaley String Quartet. All these I have heard; also movements from quartets by Beethoven, Haydn, and Brahms which come only a little below the others. Any attempt at description would be an impertinence. I will only say that in not one of these instances is either the playing or the recording unworthy of the composer; and no higher praise could well be given.

These records take us a great way up the mountain heights; but to my mind the loftiest peak was not reached until the name of John Sebastian Bach came to occupy a prominent place in the collection. Whether he is heard in rapid fugal passages, in which glorious themes chase each other in hurried pursuit, or in sustained passages of a solemnity which tells of infinite depths of feeling (as in the *Air on the G String* record), his greatness is as unmistakable as it is unfathomable. Since I was a choir-boy in the “Bach Church” in London, S. Anne's, Soho, and heard that fine interpreter, Dr. E. H. Thorne, play his masterpieces on the organ, I had always regarded Bach with intense veneration. Yet I feel that my recent gramophone experiences have led me to understand and delight in him with a truer appreciation than before.

Among other instrumental records may be mentioned quartets by Borodin and Debussy, representing the Russian and the more modern schools respectively. The latter school is still more characteristically represented by a Holst record, *Saturn*, No. 5 of the *Planets* series. This is essentially “modern,” weird and elusive, yet with a haunting beauty the effect of which grows stronger on every hearing. Only a strangely obstinate conservatism could fail to find enjoyment from this composition.

The piano comes into its own in a record of the *Moonlight Sonata*, played by Lamond, for whom it is claimed that he is the greatest living interpreter of Beethoven; a claim which this record would seem to justify, as well as showing that the gramophone is not unjust to the piano—that sadly misused instrument, which yet has perhaps greater possibilities than any other as a medium for the direct expression of human personality. Its elder sister, the harpsichord, is represented by some typical Old English compositions of Byrd, and two Fugues of Bach. This instrument seems to lend itself particularly well to recording, and as one listens to it one must guard against the fallacy of regarding it as merely quaint, or of historic interest alone; as also against the opposite fallacy of regretting that it has been superseded by the piano.

Reverting for a moment to vocal records, I should just like to mention, among recent acquisitions, a very charming solo and duet from *Hansel and Gretel* (Gluck and Homer are the artists), and a fine quartet from *Rigoletto*, which suggests a rivalry between Caruso and Galli-Curci for the foremost place. One almost forgets the other two, Perini and De Luca, impressive though they are. Sometimes it seems as though, by sheer persistence—I had almost said sheer bullying, for “*place aux dames*” is a phrase unknown to Caruso's vocabulary—the tenor would win, but with charming imperturbability, the queen of vocalists carries on her regal strains to a triumphant conclusion. I cannot omit an allusion to two recent discoveries in vocalists—Titta Ruffo, a baritone of really marvellous power, whose rendering of *Eri Tu*, confirmed by several of his *Iago* records in *Otello*, led to the modification in my attitude to Amato to which I referred in a previous paragraph. The other recent discovery is the tenor, Beniamino Gigli, who has all the sweetness of Caruso; and if he has not the same force, that is a deficiency for which, personally, I find it easy to pardon him. He is particularly pleasing in *Dai Campi, dai Prati*, from Boito's *Mefistofele*.

As I draw to a conclusion, I feel like Keats: “Much have I travelled in the realms of gold,” but, in a sense, I have kept the greatest to the last. My friends have lately acquired a complete

opera in a series of records—and that, one of the greatest of all operas, Verdi's *Aida*. Let those who have never thought of such a possibility picture for a moment that experience which has been the writer's more than once. Let them imagine what it means to sit in comfort with a few intimate friends of sympathetic taste, following the score if so inclined, while every note of the opera, from the overture to the glorious finale, is produced, by far greater artists, in most cases, than one would have an opportunity of hearing on the stage. Such experiences, with the constantly increasing know-

ledge of the opera as well as the immediate delight which they afford, may without extravagance be numbered among the great things of life.

Another Easter Day has come and gone since that alluded to at the beginning, and the reminiscent parson would be afraid to say how many have been his pilgrimages to the gramophonic shrine since then. There are certain strains of music which, under whatever conditions and in whatever circumstances, he may hear them in days to come, will never fail to recall to his mind these "*Noctes Gramophonicae*" and all their associations.



LONDON OFFICE NOTES

The National Gramophonic Society

The Editorial of a year ago outlined the idea which has now reached the first stages of fulfilment—the ambition “to incorporate a number of enthusiasts for good music on the gramophone in a Society which will aim at achieving for gramophone music what such societies as the Medici have done for the reproductions of paintings and for the printed book.” As announced on page 87 of the last number, the Society has now been formed under the above comprehensive if somewhat hybriatic title; two complete quartets have been recorded by the Spencer Dyke Quartet, and the roll of members, which is limited to a thousand names, is being rapidly made up. A few vacancies will, of course, be reserved for overseas subscribers, and if any of our readers who want good chamber music have not yet sent in their names for the prospectus they are advised to do so without delay. It will be too late perhaps if they wait till the first records are published.

It is now announced that the records issued during the first twelve months will not exceed 24 in number (instead of 48, as first suggested), and the liability of members will therefore be £6 a year (not £12), which will be paid in two instalments, on September 29th and March 24th. All communications should be addressed to the Secretary, N.G.S., 25, Newman Street, London, W. 1.

The annual subscription (5s.) should be enclosed with every application for membership.

Confidence

In a matter of this sort the crux of the situation is mutual confidence. We have started the Society and incurred the initial expenses of the recording in the confidence that our readers will support us; and in return we are asking them to guarantee that support for at any rate twelve months and to believe

that we are as anxious as they will be to ensure that the right music is chosen, the best recording possible obtained, and the minimum price charged. As the Editor said a year ago, “It is a hazy scheme, but anyone can see the possibilities of development in it”; and if we make a healthy start with chamber music there are only very distant limits to the dreams which may be realised.

New Readers

Self-complacency is always liable to rude shocks, but we have never had any reason to suppose that THE GRAMOPHONE is read in a tenth of the homes where the gramophone is a valued piece of furniture. Still, it is rather disconcerting to receive as we do every month letters from what the Editor calls “red-hot fans,” who have just discovered, generally by some chance which they are apt to regard as almost inspired, that THE GRAMOPHONE exists. They utter the same war-whoops of treasure trove that we used to hear from the earlier band of enthusiasts a year ago; and it is startling to realise that there are ever fresh readers joining the happy family, who are full of keenness and suggestions, but totally ignorant of what is already stored for reference in back numbers. If this meets the eye of anyone in such a position, may we recommend that the Index to Vol. I., which covers the ground up to and including May of this year, is a storehouse of references to translations, analytical notes, and articles which can be obtained in back numbers? It is still terribly hard to make up a complete set of them, owing to the shortage of Nos. 2 and 4; but all the other numbers are available.

Publicity

We have heard of several gramophone dealers who followed the excellent lead of Messrs. Alfred Imhof and Messrs. Paterson, Sons & Co., in making a window display of THE GRAMOPHONE and in urging all their customers to buy it; but we have not yet heard of any bookstall manager who has

had the temerity to keep copies in any more conspicuous position than on some secret shelf at the back from which it can be produced on the urgent demand of a furtive purchaser. Why is this? The self-complacency referred to at the beginning of the last paragraph would lead us to assume that the cover of THE GRAMOPHONE is at least as attractive to the eye on a bookstall as the — or the — which one sees on every railway bookstall and never buys. And surely a large proportion of the travelling public has a gramophone at home and buys records?

We must look into this matter; and you, Sir, can help us very much by looking into it too, at your local bookstall and music shop.

Warped Records

In the March number (Vol. I., p. 194) the question of warped records was discussed, and a letter from the inventor of the Sesame filing cabinet was quoted in which he claimed that if a warped record is stored in a Sesame under the weight of others a few days will suffice to bring it true again. Mr. Bournemouth asked us to test the matter in the Sesame—a fine Chippendale model—in the London office, and the experiment has been a complete success. The record tested was one of a large batch which were all very badly warped and quite unplayable, lying in the manufacturer's shelves. It was a peculiarly bad warper, and we put it in the Sesame for ten days. It is now as true as makes no matter and plays beautifully.

Of course, it was at the bottom of the pile. The Sesame stores 150 records horizontally in three compartments of 50 each. The test record probably had as many as 30 on the top of it, separated from each other by the cardboard sheets which form also the card-index. Obviously, the records on or near the top of the pile when the cabinet is closed will not have as much pressure on them as those near the bottom. But it is pretty certain, judging from this single experiment, that the Sesame will prevent any new records from warping; and more than probable that it will straighten old offenders. We know of no other record filing cabinet which can claim this advantage.

Miniature Scores

Mr. Scholes' article, as well as the analytical notes in the review columns, emphasises the importance of possessing miniature scores of classical music if one wishes to enjoy concerts or the gramophone or even the player-piano to the full. It is a point which has often been mentioned in these pages, and Sir Henry Wood gave some extremely useful practical hints on the use of the miniature score in following a chamber string quartet in his

address to the British Music Industries Convention on May 24th (*Music Trades Review*, June 15th, p. 395). We generally give references to Messrs. Goodwin and Tabb's catalogue in our reviews; but we do not always get them correct or complete! So we are trying to arrange to supply each of our readers with the complete catalogue next month to which they may refer for themselves.

Player-Piano Supplement

This month two more well-known names will be found among the contributors—Mr. Sydney Grew and Mr. Harry Ellingham—a sign, we hope, that the experts are ready and willing to give us their best help. May we mention again that the Supplement may now be obtained *separately* from this office, and that player-pianists are no longer obliged to buy THE GRAMOPHONE for the sake of the Supplement?

Needle Track Alignment

The somewhat formidable article on this subject contributed by Mr. Wilson this month must surely impress the amateur with its air of authoritativeness, even if it fails to daunt Captain Barnett and Mr. Little! Perhaps it will only urge others to enter the fray; but for the sake of the ignorant Mr. Wilson has added the following footnote:—

The reader who is not of a mathematical turn of mind can test the accuracy of the formula by constructing a simple cardboard model as follows: Take a piece of thin but stiff card *A* about 2 in. by 12 in. Down the centre of this draw a line *PN* 9 in. long, *P* being about $\frac{1}{2}$ in. from the edge. At *N* draw another line making an angle of $24\frac{1}{2}^\circ$ with *NP*, and cut the card along this line. This represents the plane of the diaphragm. Take another piece of card *B* about 15 in. by 8 in. About 2 in. from the left-hand long edge of this draw a line *PO* 8.3 in. long, *O* being about $1\frac{1}{2}$ in. from the bottom edge. With centre *O* and radii between 2 in. and 6 in. draw arcs of circles on the right of *PO* to represent record grooves.

Put a drawing-pin through the two cards at *P* and rotate *A* over *B*, bringing the point *N* successively over each one of the circular arcs. It will be observed that the line through *N* where the card *A* was cut is almost exactly tangential to every circle.

The model described above corresponds to the setting for a 9 in. tone-arm. The card *B* can be used for all lengths of tone-arm by taking *P* at the appropriate distances from *O*. Card *A* will, of course, be different for each length.

THE MAHOGANY MONSTER

By JOHN C. W. CHAPMAN

(Being the sequel to "A Sentimental Gramophone," which appeared in the February issue.)

TO one who has gramophoned for years on small table models the possession of a large and expensive instrument comes as a revolutionary revelation. It modifies preconceived ideas, and sets up new standards. A few months ago I began a new phase of my Sentimental Gramophone by investing in a large table-grand and commencing the exploration of some avenues of recorded music I had hitherto but casually surveyed. I had reached a desire of excellence which the capabilities of my small Grafonola could not satisfactorily fulfil.

Whatever idealism I may possess is largely flavoured with practicality; and constructional details rather than debatable superiority of tone are the deciding factor with me. There are at least twelve leading gramophones on the market the tonal qualities of which are so excellent that the differences between them are more illusory than real to most people not obsessed with the idea that one particular make is the Absolute It.

And so when I beheld—and heard—the Mahogany Monster I realised that, whatever the ambitions of other individuals might be, he fulfilled mine. He is the largest table-grand model of the *Old* Grafonola, and he cost me about five pounds less than he would have done before the *New* Grafonola came into being. The satiny radiance of his glorious cabinet-work is a joy to gaze upon; his Columbia triple-spring is my ideal motor; his lid (which stops up when you push it up and, paradoxically enough, comes down after you push it farther up) has deep sides which give him a wall-less motorboard (thus eliminating accumulations of dust in awkward corners); his tonearm is long, straight, and sound-tight; he has a large cast-iron amplifier extending into wood, and his "Number Six" sound-box is a flawless "realist." He has no automatic brake, but possesses four needle bowls. I dislike the former as much as I appreciate the latter.

This noble instrument is an aristocrat indeed. His volume and wealth of detail with steels is amazing. Invest him with a Pathé sound-box, and a beautiful reproduction of the sapphire phono-cut results. (I always use the ivory-set sapphire—the brass-shanked specimen blasts and has a terrific surface noise.) His clear, powerful tone with fibres (a form of stylus I used to detest,

and to which he has now partially converted me) is a delight to listen to. He refuses to camouflage bad records and insists on good surfaces. His perfect rendition of chamber music has opened up a new world of exquisite sounds to my enchanted ears and enabled me fully to appreciate the delicate beauties of many of the immortal masterpieces of Bach, Brahms, Beethoven, Mozart, and other great composers who have left us such a glorious musical heritage. However good a result they may give with other classes of records, a small machine and steel needles do not do anything like justice to chamber music.

Thanks to the power, clarity, and tonal excellence of the Mahogany Monster and the gum-boiling process of Mr. W. S. Wild, I get fibre reproduction that is really satisfactory and devoid of those twin bugbears which were the cause of my past aversion to the bamboo stylus—sepulchral, "woozy" tone and frequent breakage of points. The almost complete elimination of surface noise and record wear are two great fibre advantages; but it is not ideal for vocal records, with the possible exception of sopranos, and it is by no means an unmixed blessing for orchestral and band music—so I still maintain supplies of my favourite Petmecky and Clifphone Arrow needles for certain discs.

A friend of mine has a New Grafonola of equivalent quality; and a comparison of the same records played on our respective machines reveals no striking differences between them. The New Grafonola is undoubtedly preferable for steels; with fibres its advantages are by no means so apparent. Both Columbia reproducers have obviously been very carefully designed to get maximum tone and volume with each kind of stylus. My Mahogany Monster may not be the very last word in gramophones, but have we not reached a stage where machines are in a state of more or less temporary finality and progress is manifested by the almost startling improvements in the recording and technical processes of discs? I set forth these somewhat contentious opinions with all due modesty; they are purely personal. Not wishing to project my astral body into interstellar spaces in vague search of the Gramophone Perfect, I am blatantly and unashamedly content with my aristocratic friend. Let us all rejoice that we live in such a glorious gramophonic age!

NEEDLE-TRACK ALIGNMENT

By P. WILSON

1. At the present time there appear to be about five or six types of tone-arm in general use, *e.g.*,

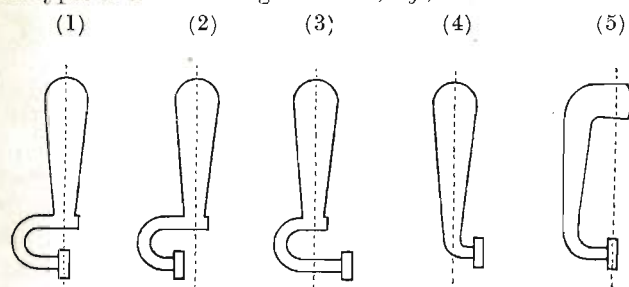


FIGURE 1.

Modifications of these types exist, but it is unnecessary to describe them here since, from a geometrical point of view, all types fall into one or other of three simple classes. In all rigid tone-arms the straight line joining the pivot to the needle is fixed relative to the plane of the diaphragm. The two important features (geometrically) of tone-arm design are, therefore:

- (1) the length of this line, hereafter called the "vector";
- (2) the angle which it makes with the plane of the diaphragm, hereafter called the "divergence."

The three fundamental classes of tone-arm are, therefore:

CLASS 1. CLASS 2. CLASS 3.

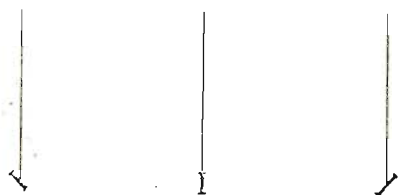


FIGURE 2.

Class 1 is usually seen in tone-arms with a short goose-neck (Type 2, Fig. 1), Class 2 in tone-arms with the normal pattern goose-neck (Type 1) and in the old Grafonola (Type 5), and Class 3 in the straight type of tone-arm (Type 4) and in tone-arms with an overhanging goose-neck (Type 3).

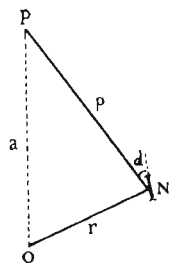


FIGURE 3.

In goose-neck tone-arms Class 1 may be converted into Classes 2 and 3, and Class 2 into Class 3, either by lengthening the goose-neck (*e.g.*, with a piece of garden hose) or by altering the orientation of the sound-box (see, for example, Mr. Little's letter on page 106, Vol. II., of THE GRAMOPHONE).

2. We can study the characteristic geometrical features of these three classes by considering the following diagram:

$OP = a$ is the distance between the pivot and the record centre, hereafter called the "base."

$PN = p$ is the distance between the pivot and the needle (the "vector").

$ON = r$ is the distance between the record centre and the needle in some particular groove (the "radius").

d is the angle which the vector makes with the diaphragm (the "divergence"). This will be considered positive in the position shown. This corresponds to Class 3. If $d = 0$ we get Class 2, and if d is negative we get Class 1.

The angle which the diaphragm makes with the radius is equal to $d + \text{angle } ONP$. The diaphragm is tangential to the groove if this is a right angle. The "tracking error" is, therefore, $90^\circ - (d + \text{angle } ONP)$. We will denote this by " x ." If we agree that x may be either positive or negative in sign, we can write

$$x = 90^\circ - d - \text{angle } ONP$$

so that $x + d = 90^\circ - \text{angle } ONP$.

$$\sin(x + d) = \cos \text{angle } ONP$$

$$= \frac{p^2 - a^2 + r^2}{2pr} \text{ from the triangle}$$

$$= \frac{p^2 - a^2}{2p} \cdot \frac{1}{r} + \frac{1}{2p} \cdot r.$$

It is apparent from this equation that if p and a are both very large, and if p is equal or very nearly equal to a , then $x + d$ is very small. Hence, provided we keep the difference between the vector and the base relatively small, the longer the tone-arm the better chance we have of reducing tracking error. Practical considerations, however, place a limit on these lengths. For acoustical reasons it is essential that the tone-arm should have a definite taper, and should not be much less than $\frac{1}{8}$ inch at the sound-box end. The vector cannot, therefore, be much longer than 15 inches, since otherwise the width of the tone-arm at the pivot would be unmanageable. This condition can most easily be expressed mathematically by assuming that either a or p is of fixed length. We shall, therefore, assume that p is (a mathematical) constant.

The length of tone-arms varies a good deal. The normal length, I suppose, is about 9 inches; my own is nearly 13 inches. It cannot be too strongly insisted that very short pivoted tone-arms make for bad reproduction and ruined records; I have seen some which are barely 5 inches.

3. From the foregoing it is clear that there are two variables, a and d , which we can use to determine the best conditions for the reduction of tracking error. As they are independent, it would appear that we could determine values for these variables which would satisfy any two conditions. For example, we might determine " a " so that the tracking error is zero for some particular value of " r ," and then determine " d " so that the mean value of " x " (neglecting sign) is as small as possible. Or we might try to find values which will make the greatest value of " x " as small as possible over a range of values of r , and at the same time make the rate of change of x as small as possible.

4. It is usually said (see, for example, page 5 of Capt. Barnett's "Gramophone Tips") that in order to get good

needle-track alignment it is essential that the point of needle should reach exactly to the centre of the spindle; or, in other words, that the vector should be equal to the base. That this relation is desirable for other reasons may, no doubt, be true: for example, it prevents the needle from swinging across at the end of a record and ploughing up the disc on the other side. Whether it gives a good needle-track alignment, however, depends entirely on the value of the divergence for the particular tone-arm used.

Suppose, for example, we take a tone-arm of Class 2. If $a=p=9''$ the equation in paragraph 2 becomes

$$\sin x = \frac{r}{18}$$

At the outside groove of a 12-inch record $r=6$ and the value of x there is $19^\circ 28'$. At the inside groove $r=2$ and the value of x is $6^\circ 23'$. The range of values is

(TABLE 1.)

$r =$	2	3	4	5	6
$x =$	$6^\circ 23'$	$9^\circ 35'$	$12^\circ 50'$	$16^\circ 7'$	$19^\circ 28'$

Compare this with the values obtained by making
 $a^2 = p^2 + 4 = 85$ or $a = 9.17$

(TABLE 2.)

$r =$	2	3	4	5	6
$x =$	0	$3^\circ 35'$	$6^\circ 23'$	$13^\circ 30'$	$17^\circ 14'$

It will be shown later that the best range of values is obtained when $a^2 = p^2 + 12 = 93$ or $a = 9.64$. In that case we get

(TABLE 3.)

$r =$	2	3	4	5	6
$x =$	$-12^\circ 50'$	$-3^\circ 11'$	$+3^\circ 11'$	$+8^\circ 18'$	$+12^\circ 50'$

5 Let us now pause for a moment with these figures before us, and examine what would be the effect of introducing a small divergence. A glance at the diagram in paragraph 2, or, still better, a study of the formula there deduced, will show that if p and a are kept the same the introduction of d simply decreases or increases x by an amount which is constant over the whole range of values of r . If, therefore, we chose $d = 12^\circ 50'$ Table 1 would reduce to

(TABLE 4.)

$r =$	2	3	4	5	6
$x =$	$-6^\circ 27'$	$-3^\circ 15'$	0	$3^\circ 17'$	$6^\circ 38'$

and this is a much better range than either Table 2 or Table 3.

Similarly, if we take $d = 8^\circ 37'$ Table 2 would reduce to

(TABLE 5.)

$r =$	2	3	4	5	6
$x =$	$-8^\circ 37'$	$-5^\circ 2'$	$-2^\circ 14'$	$+4^\circ 53'$	$+8^\circ 37'$

which again is better than Table 3, but not so good as Table 4.

From these illustrations it is evident that we have in the divergence a very useful means of reducing tracking error. This is particularly fortunate since, acoustically, the type of straight tone-arm illustrated at No. 4 in Figure 1, with its continuous taper and minimum of bends, is undoubtedly superior to the other types.

6. Before proceeding to investigate the general problem it would be well to inquire more particularly what it is we want to achieve. The following propositions can be laid down at the start:

(a) It is impossible to make the tracking error zero everywhere: to do this we should require a tone-arm infinitely long.

(b) It is not much use having the tracking error small over one part of the record and large over another: we want uniformity of wear if possible.

(c) For the same reason, it is not our object to make the mean value small: a larger mean value is better than a smaller one if the variation from the mean is not so great.

(d) A tracking error in one direction is just as bad as one in the other direction: we want to make the absolute value small, irrespective of sign.

A little consideration of these points suggests that we are most likely to achieve our object if we aim at making the errors at the outside and the inside equal. This is also suggested by the examples given in paragraph 5.

Taking first of all the simple case of Class 2, we should find the condition that the inside error is equal and opposite in sign to the outside error. This condition is given by

$$\begin{aligned} \frac{p^2 - a^2 + r_0^2}{2pr_0} &= -\frac{p^2 - a^2 + r_1^2}{2pr_1} \\ (p^2 - a^2)r_1 + r_1r_0^2 &= -(p^2 - a^2)r_0 - r_0r_1^2 \\ (p^2 - a^2)(r_1 + r_0) &= -r_0r_1(r_1 + r_0) \\ \therefore p^2 - a^2 &= -r_0r_1 \\ p^2 &= a^2 - r_0r_1 \\ \text{or } a^2 &= p^2 + r_0r_1 \end{aligned}$$

With this value of a^2 the tracking error at any point is given by

$$\begin{aligned} \sin x &= \frac{r^2 - r_1r_0}{2pr} \\ \text{at } r_1 \sin x_1 &= -\frac{r_0 - r_1}{2p} \\ \text{at } r_0 \sin x_0 &= \frac{r_0 - r_1}{2p} \end{aligned}$$

NOTE.—It can also be shown that this value of a^2 makes the root mean square value of x a minimum.

These were the formulæ used in calculating Table 3 in paragraph 4, taking $r_0=6$ and $r_1=2$.

It is obvious, however, that the best value of " a " will vary with every record. In short records r_1 is greater than 2, and in 10-inch records r_0 is rather less than 6. This difficulty could be overcome by arranging that the product r_0r_1 should be constant for all records. From the playing time of the record $r_0 - r_1$ could be deduced and then the distance r_0 at which to start recording is easily calculable.

7. Let us now proceed to consider the improvement which can be effected by using divergence. It has already been noted in paragraph 5 that divergence may be used to decrease (or increase) tracking error by a constant amount. It is therefore clear that the arrangement worked out in paragraph 6 cannot be improved by this means: the divergence would reduce the tracking error at one end only to increase it at the other (see Table 3).

Our object must therefore be to find first of all the condition that the tracking error should be as uniform as possible, however great, and then reduce it to a minimum by applying the constant divergence. We shall therefore look for the condition that the tracking errors at the two radii (r_0 and r_1) should be equal and of the same sign. This condition is

$$\frac{p^2 - a^2 + r_0^2}{2pr_0} = \frac{p^2 - a^2 + r_1^2}{2pr_1}$$

which reduces to

$$p^2 - a^2 = r_1r_0$$

or

$$a^2 = p^2 - r_1r_0$$

In this case, then, a is less than p ; that is to say, the needle should overhang the spindle. With this value of a^2 the tracking error will be given by

$$\sin x = \frac{r^2 + r_1 r_0}{2pr}$$

$$\text{at } x_1, \sin x_1 = \frac{r_1 + r_0}{2p}$$

$$\text{at } x_0, \sin x_0 = \frac{r_1 + r_0}{2p}$$

These will be the maximum values of x in the range. The minimum value occurs when $r^2 = r_1 r_0$ and the tracking error there is given by

$$\sin x = \frac{\sqrt{r_1 r_0}}{p}$$

The best value of d will be given by half the sum of the greatest and least values of x . So that

$$d = \frac{1}{2} \left(\sin^{-1} \frac{\sqrt{r_1 r_0}}{p} + \sin^{-1} \frac{r_1 + r_0}{2p} \right)$$

It will be found that these formulæ give amazingly good track alignment.

As an example, let us take $p=9$, $r_1=2$, $r_0=6$.

$$a^2 = 81 - 12 = 69$$

$$\therefore a = 8.31$$

$$r_1 r_0 = 12 \quad \sqrt{r_1 r_0} = 3.4641$$

$$d = \frac{1}{2} (\sin^{-1} .3849 + \sin^{-1} \frac{1}{3})$$

$$= \frac{1}{2} (22^\circ 38' + 26^\circ 22')$$

$$= 24^\circ 30'$$

The range of values of x is then

$r =$	2	3	3.46	4	5	6
$x =$	$+1^\circ 52'$	$-1^\circ 37'$	$-1^\circ 52'$	$-1^\circ 37'$	$+0^\circ 14'$	$+1^\circ 52'$

Throughout the whole range the tracking error is less than 2° !

8. For convenience of reference, a table is appended giving the best values of a and d and the maximum tracking error X for tone-arms of various lengths.

TABLE 7.

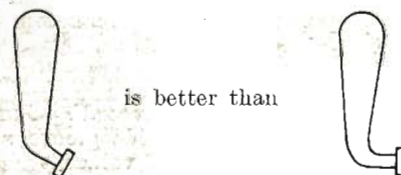
p	a	d	X
5	3.61	$48^\circ 30'$	$4^\circ 38'$
6	4.90	$38^\circ 32'$	$3^\circ 16'$
7	6.08	$32^\circ 15'$	$2^\circ 36'$
8	7.21	$27^\circ 50'$	$2^\circ 10'$
9	8.31	$24^\circ 30'$	$1^\circ 52'$
10	9.38	$21^\circ 55'$	$1^\circ 39'$
11	10.44	$19^\circ 50'$	$1^\circ 29'$
12	11.49	$18^\circ 7'$	$1^\circ 20'$
13	12.53	$16^\circ 41'$	$1^\circ 14'$
14	13.57	$15^\circ 28'$	$1^\circ 8'$
15	14.6	$14^\circ 24'$	$1^\circ 4'$

The values for tone-arms of intermediate lengths can be deduced by interpolation. Provided that the length of the base and the angle of divergence are accurately adjusted, there is not much to choose, from the point of view of track alignment, between tone-arms of 8 inches or over. But it should be noticed that a very small error in the base length " a " will give rise to a much greater amount of tracking error " X " and this will be more marked in short than in long tone-arms. An error in the setting of the divergence will, of course, make a corresponding error in the alignment.

9. In the preceding paragraph it has been shown that a very good track alignment can be obtained even in

comparatively short tone-arms. Once this has been established a great deal of the value of the long tone-arm disappears. Four other points are also worth noticing:

- With a short tone-arm we can have a much more pronounced taper, thereby abolishing "tunnel effect."
- For a short tone-arm the value of d is comparatively large. Hence we can avoid a sharp bend in the tone-arm at the sound-box end. Thus



- The best adjustment for 5 inch and 6 inch tone-arms will not permit of them being used even for 10 inch records, since a in each case is less than 5.

Similarly a 7 inch tone-arm in perfect adjustment could not be used for 12 inch records.

- Tone-arms of Class 1 invariably have a large amount of tracking error. It is possible to reduce this by making the base considerably longer than the vector, but it is much more satisfactory either to scrap them altogether or to convert them into Class 3, and also adjust the base. Probably the best way to do this is to cut off the neck at the bend. Thus



Cut here.

10. For the purposes of comparison it is worth while giving a table showing for $p=9$ the value of the tracking error x at various points when no divergence is used, and its value y when the best divergence is used for the particular value of a . The figures in the left-hand column represent the assumed values of $p^2 - a^2$.

$p^2 - a^2$	r	2	3	4	5	6
-2	x	3°	$7^\circ 27'$	$11^\circ 19'$	$14^\circ 49'$	$18^\circ 21'$
	$d=10^\circ 46'$	y	$-7^\circ 35'$	$-3^\circ 19'$	$-0^\circ 33'$	$4^\circ 3'$
0	x	$6^\circ 23'$	$9^\circ 34'$	$12^\circ 50'$	$16^\circ 7'$	$19^\circ 28'$
	$d=12^\circ 55'$	y	$-6^\circ 32'$	$-3^\circ 19'$	$-0^\circ 5'$	$3^\circ 12'$
2	x	$9^\circ 36'$	$11^\circ 45'$	$14^\circ 29'$	$17^\circ 28'$	$20^\circ 36'$
	$d=15^\circ 6'$	y	$-5^\circ 30'$	$-3^\circ 21'$	$-0^\circ 37'$	$2^\circ 22'$
4	x	$12^\circ 50'$	$13^\circ 56'$	$16^\circ 8'$	$18^\circ 48'$	$21^\circ 45'$
	$d=17^\circ 17'$	y	$-4^\circ 27'$	$-3^\circ 21'$	$-1^\circ 9'$	$1^\circ 31'$
8	x	$19^\circ 28'$	$18^\circ 22'$	$19^\circ 28'$	$21^\circ 30'$	$24^\circ 3'$
	$d=21^\circ 13'$	y	$-1^\circ 45'$	$-2^\circ 51'$	$-1^\circ 45'$	$0^\circ 7'$
12	x	$26^\circ 22'$	$22^\circ 53'$	$22^\circ 53'$	$24^\circ 16'$	$26^\circ 22'$
	$d=24^\circ 30'$	y	$+1^\circ 52'$	$-1^\circ 37'$	$-1^\circ 37'$	$+0^\circ 14'$

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TRANSLATIONS

(Contributed by Mr. H. F. V. LITTLE)

SENTA'S BALLAD

(The Flying Dutchman—Wagner.)

Emmy Heckmann-Bettendorf, Parlophone, E. 10080, 12in.

Sung by Senta and a chorus of girls.

SENTA :

Jo-ho-hoé ! Jo-ho-ho-hoé ! Jo-ho-hoé ! Jo-hoé !

Traft ihr das Schiff im Meere an,
*Have you met with the ship upon the sea*Blutrot die Segel, schwarz der Mast ?
*With bloodred sails, with black mast ?*Auf hohem Bord der bleiche Mann,
*On the top deck the pallid man,*Des Schiffes Herr, wacht ohne Rast.
*The ship's captain, watches without rest.*Hui ! wie saust der Wind ! Jo-ho-he ! Jo-ho-he !
*Ho ! How the wind roars ! Yo-ho-ho ! Yo-ho-ho !*Hui ! wie pfeift's im Tau ! Jo-ho-he ! Jo-ho-he !
*Ho ! How it whistles in the rigging ! Yo-ho-ho ! Yo-ho-ho !*Hui ! wie ein Pfeil fliegt er hin, ohne Zeil, ohne Rast, ohne Ruh' !
Ho ! Like a dart he flies off, without course, without rest, without peace !

*Doch kann dem bleichen Manne Erlösung einstens noch werden,

*Yet may this pallid man once more find salvation,*Fänd' er ein Weib, das bis in den Tod getreu ihm auf Erden.
*If he finds a woman, who on earth will be faithful to him till death.*Ach ! wann wirst du, bleicher Seemann, sie finden ?
*Ah ! when wilt thou, pallid seaman, find her ?*Betet zum Himmel, dass bald ein Weib Treue ihm halt' !
*Pray unto Heaven, that soon a woman may keep faithful to thee !*Bei bösem Wind und Sturmeswut
*In angry wind and raging storm*Umsegeln wollt' er einst ein Kap ;
*He once wished to sail round a cape ;*Er flucht' und schwur mit tollem Mut :
He cursed and swore with mad courage :" In Ewigkeit lass' ich nicht ab ! "
*" I will not give it up until Doomsday. "*Hui ! Und Satan hört's. Jo-ho-he ! Jo-ho-he !
*Ho ! And the devil heard. Yo-ho-ho ! Yo-ho-ho !*Hui ! nahm ihm beim Wort. Jo-ho-he ! Jo-ho-he !
*Ho ! took him at his word ! Yo-ho-ho ! Yo-ho-ho !*Hui ! und verdammst zieht er nun durch das Meer, ohne Rast, ohne Ruh' !
*Ho ! And he now sails o'er the sea, damned, without rest, without peace ! **Doch, dass der arme Mann noch Erlösung fände auf Erden,
Yet, that the unfortunate man might find salvation on earth,
Zeigt' Gottes Engel an, wie sein Heil ihm einst könne werden.
God's angel showed how his happiness can one day be accomplished.

SENTA AND CHORUS :

Ach ! könntest du, bleiche Seemann es finden !
*Ah ! canst thou, pallid seaman, find it !*Betet zum Himmel dass bald ein Weib Treue ihm halt' !
Pray unto Heaven that soon a woman may remain true to thee !

[NOTE.—The text between the two stars *...* is omitted in the Parlophone record.]

SENTA :

Vor Anker alle sieben Jahr'
*At anchor once each seven years,*Ein Weib zu frei'n geht er ans Land ;
*A maid to woo he goes on shore.*Er freite alle sieben Jahr',
*Each seven years has he wooed,*Noch nie ein treues Weib er fand.
*But never a faithful woman found.*Hui ! Die Segel auf ! Jo-ho-he ! Jo-ho-he !
*Ho ! Up with the sails ! Yo-ho-ho ! Yo-ho-ho !*Hui ! Den Anker los ! Jo-ho-he ! Jo-ho-he !
Ho ! The anchor weigh ! Yo-ho-ho ! Yo-ho-ho !

Hui ! Falsche Lieb', falsche Treu' ! Auf, in See, ohne Rast, ohne Ruh' !

Ho ! False love, false faith ! On, to sea, without rest, without peace !

CHORUS :

Ach ! wo weilt sie, die dir Gottes Engel einst könne zeigen ?
*Ah ! where does she tarry, who one day God's angel may show thee ?*Wo triffst du sie, die bis in den Tod dein bleibe treueigen ?
Where wilt thou meet her, who till death will remain true to thee ?

SENTA :

Ich sei's die dich durch ihre Treu' erlöse !
*May I be the one who redeems thee by her fidelity !*Mög' Gottes Engel mich dir zeigen !
*May God's angel show me to thee !*Durch mich sollst du das Heil erreichen, das Heil erreichen
Through me thou shalt obtain salvation, obtain salvation !

DIE POST

(Schubert.)

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Von der Strasse her ein Posthorn klingt.
*From the street a post-horn sounds.*Was hat es, dass es so hoch aufspringt, mein Herz ?
What is the matter with thee, that thou dost leap so, my heart ?

Was hat es, dass es so hoch aufspringt, mein Herz, mein Herz ?

Die Post bringt keinen Brief für dich,
*The post is bringing no letter for thee,*Was drängst du denn so wunderlich, mein Herz, mein Herz ?
Then what is it that so curiously urges thee, my heart, my heart ?

Die Post bringt keinen Brief für dich, mein Herz, mein Herz,

Was drängst du denn so wunderlich, mein Herz, mein Herz ?

Nun ja, die Post kommt aus der Stadt
*I know, the post comes from the town*Wo ich ein liebes Liebchen hatt', mein Herz !
Where I had a dear little girl, my heart !

Wo ich ein liebes Liebchen hatt', mein Herz, mein Herz !

Willst wohl einmal hinüber seh'n,
*Dost thou want to go there and see,*Und fragen wie es dort mag geh'n, mein Herz, mein Herz ?
And ask how things are going on, my heart, my heart ?

Willst wohl einmal hinüber seh'n, mein Herz, mein Herz,

Und fragen wie es dort mag geh'n, mein Herz, mein Herz ?

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Madamina ! il catalogo è questo
Little lady ! this is a catalogue

Delle belle che amò il padron mio,
Of the fair ones my master has loved,

Un catalogo egli è che ho fatto io,
It is a catalogue that I myself have made,

Osservate, leggete con me ! Osservate, leggete con me !
Examine it, read it with me ! Examine it, read it with me !

In Italia seicento e quaranta,
In Italy six hundred and forty,

In Almagna, duecento e trent' una,
In Germany, two hundred and thirty-one,

Cento in Francia, in Turchia novant' una,
A hundred in France, ninety-one in Turkey,

Ma, ma in Ispagna,
But, but in Spain,

Ma in Ispagna son già mille e tre, mille e tre, mille e tre !
But in Spain there are already a thousand and three !

V'han fra queste contadine, cameriere, cittadine,
Among them are country girls, ladies' maids, city girls,

V'han contesse, baronesse, marchesane, principesse,
Countesses, baronesses, marchionesses, princesses,

E v'han donne d'ogni grado, d'ogni forma, d'ogni età,
There are ladies of every rank, every type and every age,

D'ogni forma, d'ogni età.

In Italia (as above) to d'ogni età.

Nella bionda egli ha l'usanza
With the blondes he is in the habit

Di lodarla la gentilezza ;
Of praising their gentleness ;

Nella bruna, la costanza,
With the brunettes, their faithfulness,

Nella bianca, la dolcezza.
With the very fair, their sweetness.

Vuol d'inverno la grassotta,
He likes them rather plump in winter,

Vuol d'estate la magrotta,
Summertime he likes the slender,

E la grande maestosa, e la grande maestosa.
And the tall and stately, and the tall and stately.

La piccina, la piccina, la piccina...
The petite, the petite, the petite...

E ognor vezzosa, è ognor vezzosa, è ognor vezzosa.
Are always charming, are always charming.

Delle vecchie fa conquista
He makes conquests with the old ones

Pel piacer di porle in lista,
For the joy of putting them on the list,

Sua passion predominante
His most especial passion

E la giovin principiante ;
Is the young girl just beginning ;

Non si picca se sia ricca,
He doesn't worry if she's rich,

Se sia brutta, se sia bella,
If she's ugly or if she's pretty,

Se sia ricca, brutta, se sia bella,
If she's rich, ugly or pretty,

Purchè porti la gonnella,
If only she wears a petticoat

Voi sapete quel che fa,
You know what happens,

Voi sapete quel che fa,
Purchè porti la gonnella,

Voi sapete quel che fa, voi sapete,
Voi sapete quel che fa, quel che fa, quel che fa,

Voi sapete quel che fa.

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Son lo spirito che nega sempre, tutto ; l'astro, il fior.
I am the spirit that denies always, all things, the star, the flower.

Il mio ghigno è la mia bega turban gli ozial Crèator.
My ugly grin and my dispute disconcert the idle Creators.

Voglio il Nulla e del Creato
I wish for Chaos and of Creation

La ruina universal, la ruina universal,
The complete ruin, the complete ruin,

È atmosfera mia, è atmosfera mia vital,
My atmosphere is, my vital atmosphere is,

È atmosfera mia vital, è atmosfera mia vital
My vital atmosphere is, my vital atmosphere is,

Ciò che chiamasi, ciò che chiamasi peccato,
That which is called, that which is called sin,

Ciò che chiamasi peccato, ciò che chiamasi peccato,
That which is called sin, that which is called sin,

Morte e Mal !
Death and Evil !

Rido e avvento questa sillaba, " No."
I laugh and utter this little word, " No."

Struggo, tento, ruggo, sibilo, " No."
I destroy, tempt, shout, hiss, " No."

Mordo, invischio, struggo, tento, ruggo, sibilo,
I bite, snare, consume, tempt, shout, hiss,

Fischio, fischio, fischio, fischio, fischio ! Eh !
I whistle, whistle, whistle, whistle, whistle ! Eh !

Parte son d'una latèbra, del gran tutto : Oscurità.
I belong to darkness, to the great whole : Obscurity.

Son figliuol della Tenèbra che Tenèbra tornerà.
I am the son of Darkness, which Darkness will return.

S'or la luce usurpa e afferra
Though now the light usurps and grasps

Il mio scettro a ribellion, il mio scettro a ribellion,
My sceptre in revolt, my sceptre in revolt,

Poco andrà, poco andrà, poco andrà la sua tenzon,
Soon will go, soon will go, soon will go its competition,

Poco andrà la sua tenzon, poco andrà la sua tenzon,
Soon will go its competition, soon will go its competition,

V'è sul Sol, v'è sul Sol, v'è sul Sole e sulla Terra,
There hangs o'er the Sun, there hangs o'er the Sun, there hangs o'er the Sun and Earth,

V'è sul Sole e sulla Terra, v'è sul Sole e sulla Terra,
There hangs o'er the Sun and Earth, there hangs o'er the Sun and Earth,

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Destruction !

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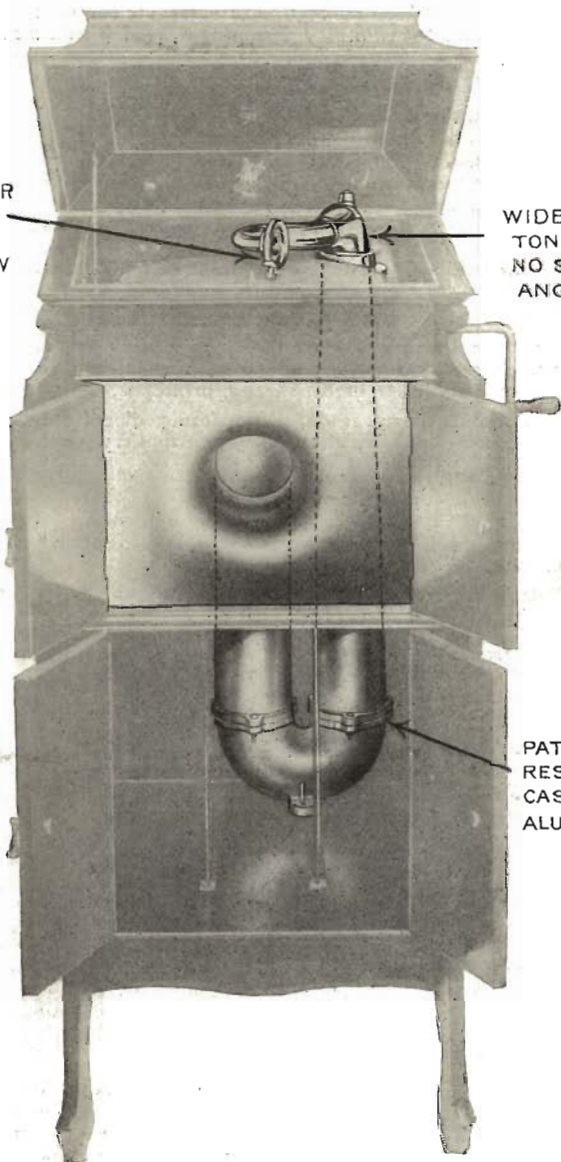
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Analytical Notes and First Reviews

(Readers are reminded that the following reviews are only first impressions. The September records will be included in the Editor's Review of the Third Quarter of 1924 in due course.)

COLUMBIA.—L1563, 1564, 1565 (12in., d.s., 7s. 6d. each).—**London Symphony Orchestra**, conducted by Felix Weingartner: **Symphony No. 39 in E flat** (Mozart)—in six parts. (G and T, 2s. 6d.)

Not only Mozart lovers, but everyone jealous for the reputation of recorded music, will utter a fervent sigh of relief upon seeing the joyful announcement that one of the master's greatest symphonies is being issued this month by the Columbia Company; and so a reproach is removed and justice done at last. No, not quite that; for we still need Haydn to complete the chain of symphonic composers.

In 1788, between June 26th and August 10th, Mozart wrote the three great symphonies in E flat, G minor, and C (Jupiter). The first, the one under review, has been called "a triumph of beauty in sound"; and I don't think a mere reviewer need hesitate to subscribe to the quotation. How lovely, how peaceful, how untroubled this music is! Comparing Mozart with Raphael, Grove says "in the works of both we admire the same marvellous beauty and refinement, the same pure harmony, and ideal truthfulness. We also recognise in the two men the same intense delight in creation which made them regard each fresh work as a sacred task, and the same gratitude to their Maker for His divine gift of genius . . . as painting has but one Raphael, so music has but one Mozart."

First Movement. Adagio Allegro.—No oboes are used throughout the symphony, just as in the *Jupiter* no clarinets appear. The introduction is massive and has those great octave leaps so characteristic of Beethoven at a later date. The device of immediate contrast—a bar marked "piano" followed by one marked "forte"—stamps the music as of its century, but no one could have written the last bars before the *Allegro* but Mozart. It is the sudden touch of wonderment so often found in his music.

The *Allegro* is a jolly tune, mainly on the strings, treated semi-fugally. Very soon the string rushes that we know so well in Mozart make their appearance, and an extension of the octave idea, which leads us into the second tune, also on the strings, with a long-held horn note as background. Wood-wind contributes a graceful quota of sound, and a unison sweep upwards brings us to that important signpost, the double bar.

The "working out" has some delightful wood-wind passages in it to be noted, but the recapitulation offers little that is new; we are very pleased to hear the old material all over again.

Second Movement. Andante.—Raphael's "Sistine Madonna" is obviously not a person of deeply thoughtful character—she is content to be lovely; and so it is with this slow movement of Mozart. No greater contrast to the similar movement in the Brahms symphony can be imagined. Here, all is limpid, crystal clear, there, we see as in a glass, darkly. The violins start the first tune and develop this for some way without the assistance of brass or wood-wind. These come in immediately before the entrance of the second tune, also on the violins. A charming little dialogue takes place between clarinets and bassoons each in thirds, and violas, 'cellos, and double basses in unison. There is some very delicate wood-wind writing in the recapitulation, and a chromatic passage for two clarinets over a held horn note should be noticed just before the coda. No trumpets are employed, an omission we can be grateful for, as the intelligent use of the brass was not fully understood until the advent of the romantic composers.

Third Movement. Minuet.—This movement is famous for its trio, which shows an interesting experiment in tone colour. Mozart uses his two clarinets in different registers and the effect is of two quite different instruments—as it were soprano and contralto—playing; the flute joins in deliciously. Everything throughout is beautifully calculated and finished off. No further comment is needful.

Fourth Movement. Allegro.—Curiously enough the finale is in what is known as first movement form; that is, there are two subjects, a working out, a recapitulation, and a coda instead of the

more usual *rondo*. Violins give out the first tune which trips along on "light fantastic toe" until the second one is reached; and this seems, indeed, first cousin to it—it is again on the violins—they had it all their own way in those days. The bassoon and flute badinage will give you a chuckle of delight; it takes place as the violins go on their untiring way; naturally enough the clarinet soon joins in, but the warning note of the horns bids them be more serious—and we reach the double bar.

The "working out"—dull word for inexpressible beauties—contains some amazing modulations. Beginning in A flat major we dissolve into E major and E minor; again, the kaleidoscope shifts us from E minor to C major and C minor, from E flat major to G major and minor, and so on until, not a whit bewildered, led by such a master hand, we find ourselves back on familiar ground. A short and joyful coda concludes the work.

With the unimportant exception of the repeats to the Finale the Symphony is uncut, and in the case of the first movement, which requires two sides, the company have followed a recent example, and made the records overlap. The recording is first-rate. If I offer a criticism or two it is simply in order that the next symphony may be even better. I found the bass difficult to hear, once or twice, especially when it was on the strings. On the other hand, the strings seemed too loud in the Trio of the Minuet, and the beautiful effect of the second clarinet accompanying the first is rather swamped. I also thought the speed of the last movement a little extreme. Finally, I cannot refrain from a word of praise for the excellent work of the wood-wind in the slow movement.

HIS MASTER'S VOICE (D.871, 872, 873, 874, 26s.).—**Royal Albert Hall Orchestra** (conducted by Sir Landon Ronald): **Symphony No. 2 in D, Op. 73** (Brahms).

Brahms's second *Symphony in D major, Op. 73*, was published in 1877. Colles, in his excellent little book on the composer, says: "If it does not bear comparison with its predecessor for profundity of thought, it surpasses it in grace and beauty." It is therefore the best kind of introduction, for the plain man, to the more profound works of the master. One is more conscious of the thought in Brahms' music than of the way in which that thought is presented as regards the medium chosen; but in the case of the orchestral works this is not to say the orchestration is dull and featureless, as is too often loosely held. Fuller Maitland well expresses it in Grove: "Brahms was a draughtsman rather than a colourist in his treatment of the orchestra . . . symmetry of form, originality of design, and the logical development of themes appealed to him far more than the desire to elicit from the orchestra new combinations of tones."

To those who purchase orchestral records merely for the sensuous enjoyment of instrumental colours and combinations, Brahms has nothing to say, but to those who care for high and noble thoughts most eloquently presented, unfolded and developed, he has a world of beauty to offer.

First Movement. Allegro non troppo.—Three crotchets in 'cellos and double basses introduce a lovely horn melody answered by the wood-wind and descending passages for violins and violas, a drum roll and solemn trombone chords alternating with wood-wind, until we reach a graceful tune on the first violins—all this being the material of the first subject.

The orchestration becomes fuller, and particularly noticeable is a reference to the three crotchet phrase and some charming scherzo-like wood-wind passages. The second subject—*cantando*—now heard on violas and 'cellos, is also very tuneful and delightful; it sails up into the violins with an enriched accompaniment.

The music becomes more strenuous and sterner in outline as an episode makes its appearance, but the first, gentler, mood returns as we hear the second subject on the violins with a very attractive flute ornamentation and a reverse of this treatment. The working out now begins and is only concerned with the first subject.

Brahms exploits his material—the three crotchets, the horn and violin tunes—with the greatest ingenuity and beauty. At the

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recapitulation he combines these three together instead of letting them be heard separately, as at first. The episode reappears and the second subject on the flutes with triplets on the violas and the process again reversed. Then a lovely horn passage brings us to the *coda*, which contains references to both subjects.

Second Movement. *Adagio non troppo*.—There is no denying the complexity of this movement, but it is so full of the purest beauty it will repay any amount of study. Brahms, one feels, is trying to let us into the deepest secrets of his personality and, as is natural with a very reserved man, he finds it hard to express himself. Play over the opening bars several times so as to familiarise yourself thoroughly with the two themes which make a simultaneous appearance, one *upwards* on the bassoon and one *downwards* on the 'cello, and notice also a little four-note phrase on flute, oboe, trombones and bass tuba marked *pp*, which is heard as the 'cello theme continues on its way; it goes on a long while—a gorgeous tune—until it merges into the *upwards* tune, while the violins sing the downwards one and the four-note phrase appears as before. A fugal passage is introduced by the horns for oboes then flutes each in two parts, followed by those insistent four notes and another reference to the *downwards* tune. A direction to continue in the same time but *grazioso* is here noted, and this middle section—a kind of episode—leads us to a change of key and another double theme (bear up, harassed listener, it sounds so much nicer than it reads!), one tune in quavers on flute, oboe and horn, and another in semiquavers on violas and 'cellos soon transferred to violas while the first goes to the afore-mentioned instruments; this develops somewhat mysteriously—notice the sudden string tremolos—but we find ourselves on clearer ground on reaching the recapitulation of the initial double theme; this time the upwards tune is on violins and the downwards on oboe and, later, flute and horn; presently the brass four notes appear and assume considerable importance later on. All the four tunes heard in the two double themes appear in the *coda* clearly set out. So this movement, struggling to become articulate but never quite succeeding, ends. A score is indispensable.

Third Movement. *Allegretto grazioso*. There are no complexities to wrestle with here. The oboe, with clarinet and bassoon and 'cellos pizzicato accompaniment, gives out the charming folk-song-like tune in 3/4 time, which at the *presto ma non assai* section following changes to 2/4 and the note values of the tune, now on the strings with wood-wind interruptions, are halved. Then back again to the 3/4 section as before and on to a *presto* 3/8, a variant of the tune divided between strings and wood-wind and a final repetition of the opening section; on the strings this time, and then the oboe (as at first), with a lovely 'cello run down to end. Horns are the only brass used in the movement.

Fourth Movement. *Allegro con spirito*.—This movement is much more conventional than the preceding ones and calls for little comment. The first tune is heard in a sweeping unison over all the strings; it is not a very exhilarating one at first, but improves as it develops, which it does with great vigour. The second tune on the violins is much more attractive; there are some jolly scales passages in thirds for wood-wind in the working out and a very marked allusion to the first tune follows. An episode, *tranquillo*, leads to the recapitulation of both subjects and a brilliant *coda* beginning with the episodic tune.

Pleasant as is the movement, it is disappointing in comparison to the rest, but the whole symphony is a most desirable possession and the recording is up to the usual high standard.

Landon Ronald gives a clear interpretation of a difficult score.

HIS MASTER'S VOICE (D.B. 706, 707, 708, 25s. 6d.).—**Alfred Cortot** (pianoforte): **Carnaval**, Op. 9 (Schumann).

In the seventeenth century Couperin wrote a number of sets of dances called "ordres" and gave many of the little pieces in them fanciful titles. One such set, *Les Folies françaises ou les Dominos*, anticipates the scheme of Schumann's *Carnaval*, and in others Couperin introduces figures from the Court of his time, just as Schumann does with his *Dauidsündler*. This last name was devised by Schumann to include all those musicians who, as hosts of David, waged war on the Philistines in art; it appears first in his critical writings, which were often signed Florestan, when he was vehement and stormy, or Eusebius, when he felt gentler and more poetic! Here are the germs of the *Carnaval Suite* (it was not written as a whole but at different times and then put together). The musical connection between the various pieces is that most of them are founded on the succession of notes—A, E flat, B, B, or

A flat, C, B. Asch, the German form of the last group, is the name of a little town where lived Ernestine von Fricken, with whom Schumann was very intimate at this time; these letters are also the only ones in his name which are the names of notes! Pierrot, Arlequin, Pantalón, and Columbine are characters from a masked ball described in a novel by Schumann's favourite author, Jean Paul, whereas of the others, Florestan and Eusebius are himself; Estrella, Chopin, and Paganni, Ernestine von Fricken.

The whole exquisite work is an incarnation of the dance (as we fully saw when the Russian Ballet took it in hand), and Cortot plays it as only he can. It is one of the test works in the piano repertoire, but he ripples through such movements as Paganni and the exciting final *March* with consummate ease while giving all possible effect to the poetry of the quieter movements.

The recording is good and the piano tone usually so, but rather variable according to the character of the movement.

HIS MASTER'S VOICE.—D875, 876 (12in., d.s., 6s. 6d. each).—**Isolde Menges** (violin): **Chaconne** (Bach). Four parts, unaccompanied.

A reviewer lays claim to no kind of infallibility and his remarks are the result of strong *personal* conviction and must be read in that sense. So, if I write that the Bach *Chaconne* is a great piece of music, and recommend the purchase of the record, I trust I shall be spared infuriated readers saying they have been misled!

I will not claim that the music is easy to listen to—it is not; it is a hard intellectual task at first, needing keen concentration; but you will take increasing delight in the magnificent way Bach overrides his obstacles and forces a difficult medium to become the willing vehicle of his expressive power. From its nature this *chaconne* is all line drawing and patterning, displayed almost architecturally before our ears. Do not hear the four sides right through at once, but a bit here and there, and then piece it all together and what has been an arduous climb will reward you by the beauty of the view.

A *chaconne* is a Spanish dance usually in three-four time, moderately slow in movement and consisting of a set of variations, as in this case. This example is taken from Bach's fourth sonata for violin solo and has always been regarded as a fiery ordeal for the soloist. Isolde Menges emerges unscathed and consolidates the high reputation she gained by her performance in the Beethoven violin concerto. The violin tone is excellent throughout.

N.P.

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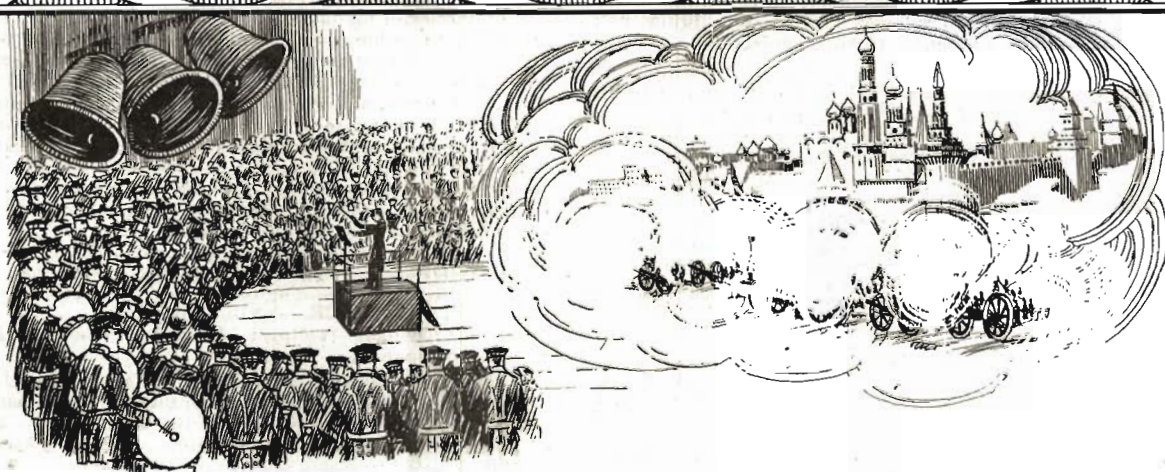
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15172, 15173 (12in., d.s., 3s. 6d. each).—**Lamoureux Orchestra** *Scherzo* from *L'Apprenti Sorcier* (Dukas), four parts.

10665 (10in., d.s., 2s. 6d.).—**Tom Kinniburgh** (bass): **Bonnie Gallawa** (Hornsby) and **The Star of Robbie Burns** (Booth), orchestral accompaniment.

A complete recording of the *Sorcerer's Apprentice* was long overdue, and we are grateful to the Pathephone Company for undertaking it. It is one of the most delightful modern scores and a popular feature of every "Prom." season. The story is taken from a *Ballade* by Goethe and, very briefly, sets forth how a lazy apprentice used a wonder-working spell of his master's to make the broom go and fetch water to fill the bath. This it does so successfully that the bath is soon overflowing, and to his horror the apprentice suddenly realises he has forgotten the magic words to devitalise the broom. Terrified, he cuts it in two with an axe, which only makes matters worse, as both parts now go and fetch water! The sorcerer, however, returns in the nick of time, restores the broom to its proper avocation, and, one suspects, trounces the lazy boy. The themes of the (1) apprentice—violins, (2) the spell—trumpets and horns, and (3) the broom—bassoon, are all heard at the start, and the rest is clear. Notice the vivid passages illustrating running water and the clever way the chopping of the broom in two is done—a canon for bassoon and bass clarinet, and how effective the viola solo at the end is.

The recording, it must be confessed, is unequal. Bassoons are good and strings quite satisfactory, but the brass, particularly the trumpets, is coarse and inclined to blast, and the clarinet wobbles like a bleating lamb. The interpretation is excellent. One or two of the surfaces were a bit noisy, but this is often the case with review copies, and does not mean that all will be alike.



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Meerloo

The Dutch String Quartette.—Poor Debussy. This is the fourth or fifth mangle he has had! This record omits entirely the middle and concluding sections, and the balance and tone are not good. The Beethoven is much better though the attractive intermezzo in this Slow Movement has gone with much else.

Tom Kinniburgh.—Do the public really like songs with brass band accompaniment? I wish readers would make their views known about this. These songs are well sung and with piano accompaniment would be tolerable for those who like this sort of thing.

N. P.

COLUMBIA

L1566 (12in., d.s., 7s. 6d.).—**Lener String Quartet**: *Adagio Molto* from *Quartet in A major*, Op. 41, No. 3 (Schumann) (G and T, 1s.), and *Scherzo* from *Quartet in E minor*, Op. 44, No. 2 (Mendelssohn). (G and T, 1s.)

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X316 (10in., d.s., 6s.).—**Dame Clara Butt** (contralto): *Just a Ray of Sunlight* (Amoore and Squire), and *A Page's Road Song* (Ivor Novello).

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985 (12in., d.s., 4s. 6d.).—**Leo Strockoff** (violin): *Hymne au Soleil* from *Le Coq d'Or* (Rimsky-Korsakoff) and *Slav Dance in G minor* (Dvorak-Kreisler).

D1481 (10in., d.s., 5s.).—**Leff Pouishnoff** (pianoforte): *Humoresque* (Rachmaninoff) and (a) *Petite Valse*, (b) *Musical Box* (Pouishnoff).

982, 983 (12in., d.s., 4s. 6d. each).—**Herman Finck and His Orchestra**: *Looking Backwards* (Memories of Melodies we Loved) (arr. Finck), three parts, and *Tripping Toes* (Intermezzo) (Finck).

3464, 3465 (10in., d.s., 3s. each).—**Court Symphony Orchestra** (conducted by the composer): *My Native Heath* (Arthur Wood): (a) *Knaresboro' Status*, (b) *Ilkley Turn*, (c) *Bolton Abbey*, (d) *Berwick Green*.

3466 (10in., d.s., 3s.).—**Holme Valley Male Voice Choir** (unaccompanied): *Comrades in Arms* and *Down among the Dead Men*.

Quite apart from the Mozart symphony, the Columbia Company have earned our thanks for the liberal supply of chamber music that they have given us this month. The performance of the Schumann (played by the Lener Quartet) is good and well-recorded. The low notes of the 'cello are as usual hard to hear, but the viola comes out particularly well. The whole thing, however, is somewhat marred by the enormous cut, from the middle of the movement to very nearly the end, which they have thought fit to make. It is generally considered that Schumann in his chamber music is not at home unless he has the piano in the score, but he has got on very well without it this time! The Mendelssohn Scherzo is uncut. He was generally happy in this movement, and the example before us is a typical one, the part-writing being good, and the whole effect light and brilliant. The form of the piece is Minuet and Trio, but the Trio consists of only a few bars. Hence there arises some danger of monotony, which might have been mitigated, I think, had the players shown a little more dynamic variety in their performance. But the record is well worth knowing.

The Catterall Trio have specialised in scherzos. The Schubert, which is recorded complete, except for repeats, contrasts well with the Mendelssohn recorded by the Lener Quartet. It has a Viennese flavour, especially in the waltz-like trio. Arensky's Trio is a very well-known one. In the Scherzo the piano has a brilliant part, and the strings are to some extent in the background. But they come to their own in the Trio, where the 'cello starts with a broad, if somewhat obvious, tune. It should be noted that the repeats are omitted, and that the return of the Minuet after the Trio is cut. Both works are well played and recorded, the piano blending with the strings particularly well.

Doubtless these two very short songs will please Dame Clara Butt's numerous admirers. I don't like them myself, but tastes

differ, so I will say no more about it. But I *did* like the quality of her singing in the *Page's Road Song*.

I was much struck by the excellence of Norman Allin's record. His rich voice is heard to full advantage, and the orchestral parts also come out very well. The styles of the songs are very different. Moussorgsky is the out and out realist, and the mumbles where the singer is repeating his lesson have just the picturesque and comic effect which the composer was aiming at. Strauss, on the other hand, is a romantic, and though it is possible that his predecessors might have disowned him, his relationship to the great *lieder* writers is never in doubt.

Strockoff plays with good tone and pleasant quality, and the *Slav Dance* is a very enjoyable work, though not thrilling. But I must enter my protest against his arrangement of the *Hymn to the Sun*. This was originally written for soprano and orchestra. Here it is played by violin and piano. The player achieves variety in the three verses by the simple device of playing each an octave higher than the last. But this means that the first verse is played in the tenor register and the whole character of the tune destroyed. We might refer Mr. Strockoff to Rimsky-Korsakoff's Preface to the *Cog D'Or* and to his remark that he wished the work performed as he had written it. Who would be a composer?

Pouishnoff plays the Rachmaninoff very adequately; but the thematic material is uninteresting and even the greatest player cannot make bricks without straw. His own little waltz I thought very dainty and charming, but the *Musical Box* seems a needless addition to the piano literature already existing under this title. The recording throughout is good.

Obviously a good deal of trouble has been taken in making the records of *Looking Backwards* as perfect as possible, and it seems a pity that it should have been wasted on such poor material. I looked back, but could not remember many of the tunes. I fancy that I had forgotten them because I did not think them worth remembering. The second side of the first record was a swinger, which added to my difficulties. *Tripping Toes* seemed rather better, though still very common-place.

In spite of the interesting titles of their pieces, I did not think the Court Orchestra were at their best this month. Much of the music is, in fact, rather dull; and in *Ilkley Town* I was reminded more of the town council than of the sprites referred to on the label. I thought *Berwick Green* the best of the set—an attractive rhythmic piece with plenty of energy.

The Holme Valley Choir. This is fine male voice choral singing. I could not hear all the words, but I could hear *some*, and that is rare enough in this kind of music. Both songs are attractive. Personally I preferred the directness of *Down among the Dead Men*, but the other is full of striking effects and very skilfully sung.

BOITO'S NERONE

COLUMBIA.—(10in., d.s., 5s.)

D1483.—*Duets from Nerone* (Boito): (a) *Guarda Quaggu* (Badini, baritone) and (Autori, tenor). (b) *Sento che ascende* (Lina Lanza, mezzo-soprano) and (Badini, baritone).

D1484.—(a) *Vivete in pace* (Badini, baritone) and (b) *Come e buona* (Lina Lanza, mezzo-soprano).

These records of *Nerone* come just as we are going to press. I have not had time to make exhaustive enquiries about them. The opera was produced at the Scala, Milan, at the beginning of March, and created an almost unprecedented sensation. The Italian papers devoted a complete front page to it, and it is said that Mussolini rang up from Rome for news at the end of each act! There is no doubt that this is the opera which the author of *Mefistofele* regarded as his masterpiece; and the trouble and care that he lavished on it were enormous. I should like, therefore, to be able to praise it without reserve, but in honesty I cannot do so. Skilful and workmanlike it certainly is; if we may judge by these records, but I missed the authentic thrill of a new discovery. The singers were not, I fancy, in the original caste. In spite of one or two faults, notably the *vibrato* of the mezzo-soprano, they seemed to be doing all that was possible with the material. At the same time it is only fair to add that these notes are the result of a somewhat hasty first hearing, and quite likely I shall change my opinion, both of work and singing, after a more detailed study of the music. Anyhow we cannot be too grateful to the Columbia Company for giving us a chance of forming a judgment on such a much-discussed work as this.

P. P.

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CLIFTOPHONE

(Brunswick.)

13103 (10in., d.s., 5s. 6d.).—**Elshuco Trio : Melody in D** (Faure) and **Scherzo**, Op. 50 (Reissiger).

15012 (10in., d.s., 5s. 6d.).—**Mario Chamlee : For you alone** (O'Reilly-Giehl) and **Dreams of Long ago** (Carroll-Caruso).

15075 (10in., d.s., 5s. 6d.).—**Maria Ivogün : Hark ! Hark ! The Lark** (Schubert) and **The Post** (Schubert).

50047 (12in., d.s., 8s.).—**1812 Overture**, Part 1, (Tchaikowsky). and **1812 Overture**, Part 2 (Tchaikowsky).

Trio.—The melody in D is of the kind called "religioso," but is quite pleasant and well played. Reissiger was a nineteenth century composer whose trios were at one time very popular, and not undeservedly, as will be heard. He succeeded Weber as director of the opera at Dresden. The playing is appropriately vigorous.

Chamlee.—It seems a pity that Caruso, for whom the first of these songs was written, never discovered we had some good English songs, and here is Mario Chamlee falling into the same error. He gives a most treacly rendering of these ballads in English wonderful to hear ! the second song proves that singers had better stick to singing, if you will forgive the alliteration.

Ivogün.—This is a record from the wonderful little singer who created such a sensation during the last Covent Garden opera season and proved herself to be a most marvellous coloratura soprano whose intelligence rivalled her technique. She sings these two lovely Schubert songs with a command of vocal colour Gerhardht might envy. The *Post* from the *Winterreise* cycle is translated on p. 132 of this number, and the first is, of course, Shakespeare's lyric from *Cymbeline*, supposed to have been written down on the back of a menu card in a tavern garden near Vienna. The brass band accompaniment is particularly incongruous in this song, but it comes off fairly well in the second one.

"1812."—An excellent record of this always enjoyable overture. Highbrows may turn up their noses at it, but it lives just because it is vital while many more pretentious works die. This modern recording is a great improvement on the old ones.

EDISON

80791.—**American Concert Orchestra : (a) Coriolan Overture**, Op. 62, Part 2 (Beethoven). (b) **Coriolan Overture**, Op. 62, Part 1 (Beethoven).

80498.—**American Symphony Orchestra : (a) Intermezzo—The Jewels of the Madonna**, Part 1 (Wolf-Ferrari). (b) **Intermezzo—The Jewels of the Madonna**, Part 2 (Wolf-Ferrari).

80575.—**American Symphony Orchestra : (a) Tannhauser Overture**, Part 1 (R. Wagner). (b) **Tannhauser Overture**, Part 2 (R. Wagner).

80683.—**Lauri Kennedy : Hungarian Rhapsody** (David Popper) (violinello solo) (pianoforte by Dorothy Kennedy). (b) **Mischa Violin : Perpetuum Mobile—Suite No. 111 in G** (Franz Ries) (violin solo) (pianoforte by Josef Adler).

80724.—**Fernando Guaneri : (a) Di Provenza il Mar (La Traviata)** (Verdi) (baritone solo in Italian). (b) **Torna a Surriento** (Ernesto de Curtis) (baritone solo in Neapolitan).

*80750.—**Alice Verlet : (a) La Vierge a la Crèche** (A. Perillou) (soprano in French). (b) **Arietta from Mireille** (Gounod) (soprano in French).

*80757.—**Anna Case : (a) Rejoice greatly (Messiah)** (Handel) (soprano solo). (b) **These are they (The Holy City)** (Gaul) (soprano solo).

80792.—**Jose Mojica : (a) Golondrina Mensajera** (arranged by Alfonso Esparza Oteo) (tenor in Spanish). (b) **Eres tu** (Alfonso Esparza Oteo) (tenor in Spanish).

82200.—**Mario Laurenti : (a) Dagl' Immortali Vertici (Attila)** (Verdi) (baritone with orchestra in Italian). (b) **Guido Ciccolini : Ah si, ben mio (Il Trovatore)** (Verdi) (tenor with orchestra in Italian).

82217.—**Arthur Middleton (bass) : (a) Hear me ! Ye winds and waves ! (Recitative from Julius Caesar—Scipio)** (Handel). (b) **Alice Verlet and Mary Zentay : L'Amerò, Sarò Costante (Il Re Pastore)** (Mozart) (soprano solo with violin obbligato, in Italian).

82231.—**Anna Case : (a) Boats of Mine** (Anne Stratten Miller) (soprano solo) (pianoforte by Charles Gilbert Spross). (b) (1) **To you** (J. C. Rodenbeck), (2) **Song of the Robin** (Anna Case) (soprano solo) (pianoforte by Charles Gilbert Spross).

82232.—**Claudia Muzio : (a) Ballatella (Pagliacci)** (Leoncavallo) (soprano with orchestra, in Italian). (b) **Ebben ! Ne andrò Lontana (La Wally)** (Catalani) (soprano with orchestra, in Italian).

82288.—**Giovanni Zenatello : (a) Salve, Dimora, from Faust** (Gounod) (tenor in Italian). (b) **Marie Rappold and Giovanni Zenatello : Miserere from Il Trovatore** (Verdi) (soprano, tenor, and male chorus in Italian).

82320.—**Claudia Muzio : (a) Merce, Dilette Amiche (To all dear loyal friends) (Vespi Siciliani)** (Verdi) (soprano, in Italian). (b) **Dove Son ! (Loreley)** (Alfredo Cotalani) (soprano, in Italian).

The *Coriolanus Overture* is one of the most dramatic of Beethoven's works, and one of its subjects was used effectively in the *Four Horses of the Apocalypse* film. It was not cheapened by this fact, and if anything, the vision that is conjured up of those great phantoms riding through the clouds only adds to the impressiveness of the music. It is finely given without cuts by the American Concert Orchestra. This last cannot be said of the *Tannhauser Overture*, which, of course, is too long to be recorded complete on one double-sided record—even if it be an Edison. This rendering is, I believe, the one known as the "Paris" version. The overture, as originally written, and as played by the Philadelphia Symphony Orchestra (Victor), covers three double-sided needle-cut records. The "Paris" version gives the Pilgrim's March and the Venusburg music. In spite of this short measure the Edison record is desirable from every other point of view.

The star of the song records is *L'amerò, sarò costante*, perfectly sung by Alice Verlet. The singer scores also with *La vierge au crèche*. The best of Claudia Muzio's songs is the *Ballatella*. *Dove son !* is a noisy excitable song in the worst of Italian taste, and *Merce, dilette amiche* is Verdi at his most florid. However, any record of Claudia Muzio's is worth having for the sake of her lovely voice, which is as individual as Galli-Curci's.

Anna Case gives us a slightly more distinguished selection of English songs than last month, and *Boats of Mine* is very pleasant to listen to. Handel's hearty *Rejoice greatly* suggests cold baths and lots of porridge and eggs and bacon for breakfast. *These are they*, from Alfred Gaul's *Holy City*, though it is not such good music, suits much better the serene perfection of her singing.

Mario Laurenti sings beautifully the dear old early Verdi air from that little-known opera *Attila*, but Fernando Guaneri is not very successful with *Di Provenza*, which is rather dull in tone and interpretation, nor does his rendering of *Torna a Surriento* fill me with the hopeless longing for the Sorrentine peninsula that is generally induced by this song.

Jose Mojica sings his two Spanish songs with great taste and feeling. *Eres tu* is specially attractive.

There is nothing very notable among the rest of these records. Lauri Kennedy in the *Hungarian Rhapsody* is excellent, and Mischa Violin on the other side makes this record worth having.

RUDDIGORE.

HIS MASTER'S VOICE.—D878-886 (nine 12in. d.s. records in album, 40s. 6d.).

We asked for *Ruddigore* when reviewing the great *Pinafore* album in our October number, and now we have got it—but too late, unfortunately, for the competitors in the Gilbert and Sullivan competition. It is splendidly done, complete in a handsome album with a useful synopsis of the plot, and the recording, which was done under the supervision of Mr. Rupert D'Oyly Carte (whose father "produced" *Ruddigore* at the Savoy on Jan. 22nd, 1887), may be taken as officially approved, as well as being up to a very high standard. In fact, the whole performance is beyond criticism. One might think the *Abandoned Person* duet between Margaret and Sir Despard a little heavy ; or regret the disappearance of the sopranos for two or three bars after their high G in the chorus *Hail the Bride*, and the loss of the rest of their "fa-la-las," or even complain that some of the words are not distinct. But this last complaint does not affect the true Savoyard. He hears every word that Gilbert wrote, even when the song is played on a cornet outside a pub.

F#

HIS MASTER'S VOICE

- DA608 (10in., d.s., 6s.).—**Enrico Caruso** (tenor): **Senza Nisciuno** (De Curtis) and **Scordame** (Fucito).
- DA100 (10in., d.s., 6s.).—**Th. I. Chaliapine** (bass): **Song of Galitsky** from **Prince Igor** (Borodin), and **In the Town of Kasan** from **Boris Godounov** (Moussorgsky).
- DA601 (10in., d.s., 6s.).—**Flonzaley Quartet**: **Molto Lento** from **Music of the Spheres**, Op. 17, No. 2 (Rubinstein), and **Scherzo** from **Quartet No. 3 in E flat minor** (Tchaikovsky).
- E351 (10in., d.s., 4s. 6d.).—**Robert Radford** (bass): **Had a Horse and Shepherd**, see thy horse's foaming mane (Hungarian Folk Songs (arr. F. Korbay)).
- B1858 (10in. d.s., 3s.).—**Peter Dawson** (bass-baritone): **England, Land of the Free** (Harriss), and **The Empire's Calling** (Byng).
- D877 (12in., d.s., 6s. 6d.).—**The Gresham Singers** (Male Quartet): **The Oak and the Ash** (arr. Warner), and **The Beleaguered** (Sullivan).

Caruso records come to us now invested with a certain melancholy intensified in this case by the poverty of the music the great tenor sings. I do not know when these records were made, but the voice rings out as clearly and splendidly as ever. When you begin the *Town of Kasan* you may think you have made a mistake and are about to hear the *Ride of the Valkyries*, but the illusion only lasts a minute. The orchestration has been touched up by Rimsky-Korsakoff in the edition used here I imagine. Chaliapine is at his best in this song of the drunken monk from *Boris Godounov* and obviously revels in it. The reverse is excellent also, though not so interesting musically. Both are re-recordings.

The Flonzaley record is not as exciting as usual; indeed, the *Music of the Spheres* is positively dull; but ample compensation is made by the brilliant playing of the scherzo from Tchaikovsky's third quartet in E flat minor. This is a regular *tour de force*.

Robert Radford sings two fine Hungarian folk songs with appropriate fire and dramatic vigour; his fine voice comes out exceedingly well and the pianist is not so unobtrusive as usual. Liszt used *Shepherd, see thy horse's foaming mane* as the basis of his *Fantasia* on Hungarian tunes (Arthur de Greef and the Royal Albert Hall Orchestra). The second song begins with an amusing hint of "Yes, we have no—"

Peter Dawson is discovered waving the Union Jack with patriotic fervour in two songs; the first *The Empire's Calling* has an effect that must be heard to be believed—an ejaculatory "Ha!" that would move Britannia herself to laughter; but the song is much better than most of its class. The second is of the lachrymose kind, the "strong man" singing in his little shack down West at sunset (vide Zane Grey, E. M. Dell, etc.).

The best patriotic songs are national songs and folk songs and we need more of these sung as Mr. Dawson could sing them. The Gresham Singers give us one old favourite, and a Sullivan part song deeply impregnated with Victorian sentimentalism. Both are well recorded.

N. P.

PARLOPHONE

(12in., d.s., 4s. 6d.)

- E10156.—**Opera House Orchestra**, conducted by Ed. Moerike: **Forest Murmurs** from *Siegfried* (Wagner). Two parts.
- E10157.—**Opera House Orchestra**, conducted by Ed. Moerike: **Siegfried's Journey up the Rhine** from *Götterdämmerung* (Wagner). Two parts.
- E10158.—**Opera House Orchestra**, conducted by Ed. Moerike: **Funeral March** from *Götterdämmerung* (Wagner). Two parts.
- E10159, 10160, 10161.—**Opera House Orchestra**, conducted by Ed. Moerike: **Les Préludes** (Liszt), Symphonic Poem in five parts, and **Crusader's March** (St. Elizabeth) (Liszt).
- E10164.—**Eweler String Quartet**: **Menuetto** from *Quartet in C major*, Op. 20 (Haydn) and **Allegretto** from *Quartet in G major*, Op. 19 (Haydn).
- E10165.—**Eweler String Quartet**: **Andante Cantabile** from *Quartet in D major*, Op. 11 (Tchaikovsky). Two parts.
- E10167.—**Professor Emil Prill** (flute): **Two flute Concertos of the Eighteenth Century**, with string accompaniments.
- E10166.—**Mayer-Mahr Trio** (piano, violin, 'cello): **Ecstasy** (Louis Ganne), and **Liebesgarten**, Op. 34 (Schumann).

E10163.—**Emmy Heckmann Bettendorf** (soprano): **Porgi Amor and Dove sono** from *Figaro* (Mozart). In German.

E10162.—**Marek Weber and his famous Orchestra**: **The Bat and Artist's Life** (Johann Strauss) (Waltzes).

I am delighted with this month's Parlophone list. Besides containing a first-rate selection of orchestral music it also provides extracts from chamber works and two very welcome songs. The recording, too, seems to mark a great advance on any previous work of this Company that I have heard. Their surface was always pretty good.

Siegfried, Forest Murmurs. This number has been cut, as was inevitable. The music runs through half the Second Act of *Siegfried*, and the intervening sections would be unintelligible without the voice. The record begins where Siegfried first hears the wood bird, and ends with the end of the Act. The brass is not quite satisfactory, but it has only a small part to play; otherwise the recording is quite good.

Journey up the Rhine. Here again the beginning is rather spoilt by the brass, and I do not entirely agree with some of the *tempi*; but once more the record is on the whole a very fair representation of Wagner's score. As the themes are introduced in such an order as to suggest the progress of Siegfried's journey, I give some of the principal ones in order, for the benefit of those readers who are not familiar with the music. The record opens with Siegfried's horn-call metamorphosed into a march. Then, as he leaves the Valkyries' rock, we hear Brünnhilde's motif and one of the love motifs from *Siegfried*. The hero's reappearance is indicated by his horn-call. This is soon woven in with the fire music (in the upper registers) as he passes through the burning belt. The Rhine music (as in the opening of *Rheingold*) tells us that he has arrived at the river, and from this moment the colours of the music grow darker. Soon comes a lyrical moment with the Rhine maidens' song and the *Rheingold* motif, and the picture concludes in sombre tones with the gloomy *Ring* motif.

Funeral March. The first part is rather disappointing, as it depends to a considerable extent upon the brass. But in the second part these instruments appear to get over their colds, and we have some fine playing and recording, although the horns are always a bit husky and woolly. The march contains practically all the themes connected with Siegfried, starting with those that suggest his mother, Sieglinde, and the race of Wälsungs, passing to those directly indicating the hero himself, and ending darkly after a pathetic reference to Brünnhilde.

If I could not afford the H.M.V. records of these three pieces I would certainly get the Parlophone version, rather than go without.

Les Préludes. The title of this work has reference to Lamartine's *Méditations Poétiques*, and is a rough translation of the short preface: "Is our life anything but a series of preludes to that unknown song of which Death announces the first and solemn note? Love forms the enchanted dawn of all existence; but is there any human life in which the first ecstasies of happiness are not interrupted by some storm whose baneful breath scatters the fair illusions, whose fatal thunderbolt consumes the altar, and is there any soul which, cruelly wounded on its emergence from one of these tumults, does not seek to rest its memories in the gentle calm of the pastoral life? None the less Man is seldom willing to resign himself for long to the enjoyment of that beneficent lassitude whose enchantment he felt at first on the bosom of Nature, and when the trumpet has sounded its alarm he rushes to the post of danger, whatever be the war which calls him to its ranks, there to find again in the battle the full consciousness of himself and the complete possession of his powers."

This will give my readers a clue to the music and make anything but the briefest description on my part unnecessary. It will be noticed that Liszt employs his favourite device of building up his work out of a single short phrase, in this case the three notes that follow the two isolated C naturals at the beginning. After a short introduction based on this, the music assumes a grandiose style, with the same theme still in the bass; but towards the end of the first side it dies down and assumes a more lyrical quality. This lyrical section is continued on the second side and towards the end it contains some very picturesque effects. It is not generally realised that Liszt's position as a master of orchestration is second only to that of Berlioz among his contemporaries. The third side is stormy and somewhat less interesting; there is a cut towards the end, following immediately after a theme on the brass

which recalls the opening to Tchaikovsky's *Fifth Symphony*. After this the music again assumes a calmer aspect, and on the fourth side we have quite obviously a reference to the pastoral element. But again more vigorous impulses make themselves felt, and lead up to (at the beginning of the fifth side) a definitely martial section, after which the work closes with the grandiose music already heard near the beginning.

The odd side is taken up with the *Crusader's March* from *St. Elizabeth*. This is not quite such interesting music nor did I think the recording attained quite the same excellence as in the Symphonic Poem. But it is something that the Company should have chosen a piece by the same composer, and not a work absolutely out of harmony with the rest.

Eweler String Quartet. This is another pair of records that pleased me very much. The Haydn *Minuet* is a charming example of the early style of the composer, in simple Minuet and Trio form, with a short Coda. The rather anguished strains of the Trio are worth noticing. I was unable to obtain the score of the *Allegretto*, so I cannot say whether it was cut; but it is delightful music and well played, though it seemed a little slow for *allegretto*. The Tchaikovsky movement inevitably challenges comparison with the recent recording by H.M.V. I do not think that it suffers from this test, the tone and balance being exceedingly good. I would draw attention to the last appearance of the second subject. The accompanying instruments are here marked *pizzicato* and are so played in the record. In all previous recordings that I have heard they have, for some reason, been played with the bow. The movement is uncut.

Flute Concerto. I have heard a rumour that these movements are attributed to a certain Royal composer whose weakness for the flute is a notorious fact of history. There is nothing in the music that makes this improbable. The Concertos are rather weak in thematic material, especially the first that I listened to, and the writer is too fond of scales and sequences; but they are not at all badly put together and demand a high standard of execution from the soloist. The flute is an instrument which is not capable of much variety, and the sense of monotony is increased by the fact that both movements are fast. I should have appreciated a "divine adagio" in between. The playing is good, and if my supposition is correct, the work has a considerable historical interest apart from the music. At the original production the solo part was doubtless played by the composer, while the *continuo* may well have been in the hands of C. P. E. Bach.

Mayer-Mahr Trio. *Ecstasy* is an unambitious but not unpleasant piece of writing, though very dull for the pianist, I am afraid. The Schumann is more musically, but that, too, is not overloaded with interest. Both are adequately played.

Heckmann Bettendorf. Here again we have a first-rate record, the singing being really worthy of the music and the recording excellent. Both songs badly needed doing. They are among Mozart's finest inspirations, and the only existing record of them that I know has been withdrawn.

Marek Weber. Judged by the high standard that the Parlophone have set this month these records are rather dull and stodgy. The tunes are well enough, but there is insufficient variety in the playing to enliven the not very interesting orchestration.

VELVET FACE

587, 588 (12in., d.s., 4s. 6d. each).—Philip Lewis's *Palladium Octette*: *L'Enfant Prodigue* (Wormser), in three parts, and *Le Cid Ballet Music* (Massenet), No. 6 *Madrilene*, No. 7 *Navarraise*.

* 589 (12in., d.s., 3s. 6d.).—Norman Williams (basso cantante): *Danny Boy* (Weatherley) and *The Lowland Sea* (Branscombe).

590 (12in., d.s., 3s. 6d.).—Mme. Tatiana Makushina (soprano): *Connais-tu le Pays?* from *Mignon* (Thomas) and *Habanera* from *Carmen* (Bizet). In French.

L'ENFANT PRODIGE.

This is ballet music of a very different calibre to "Pétrouchka," but, of its kind, very pleasant and tuneful. I do not know the ballet so cannot indicate what action was fitted to these light dance measures. There is about the whole a rather faded piquancy and the delicacy of the orchestration is obscured in this version; again, as in most Velvet Face records under review, there is no clear definition of detail. The Massenet music needs no comment; it fills the other side quite adequately.

Mr. Williams sings the *Lowland Sea* with great vigour and excellent diction and really interests one in the story of the cabin

boy and the "Golden Vanitie"; his robust bass is, however, not at all suited to *Danny Boy*, a perversion of the *Londonderry Air*. Apart from the fact that the words are balderdash, which is no fault of the singer, Mr. Williams is far too "John Bullish" to invest this lovely tune with its rightful Celtic atmosphere. The accompaniment to the *Mignon* aria is very feeble; it is just in these matters that recorders still need to take much more trouble; that to the *Habanera* is much better. The singing in both arias is excellent and full of colour, but I don't like the scoop up to the climax in *Connais-tu*.

N. P.

1097 (10in., 3s.).—Ivor Foster: (a) *Tavern Song* (song) (H. Fisher); (b) *At Grendon Fair* (song) (P. Marie).

1098 (10in., 3s. 6d.).—Anderson Tyrer: (a) *Deux Arabesques* (pianoforte solo) (Leschetizky); (b) *Etude in E*, Op. 10, No. 3 (pianoforte solo) (Chopin).

1099 (10in., 3s. 6d.).—Michael Zacharewitsch: (a) *The Ash Grove* (Llwyn an) (violin with piano accompaniment, arr. Zacharewitsch); (b) *Minuet from Suite in D minor* (violin with piano accompaniment) (Mozart).

1100 (10in., 3s.).—Band of H.M. Scots Guards: (a) *The Doges March—Merchant of Venice Suite* (Rosse); (b) *Portia—Merchant of Venice Suite* (Rosse).

1101 (10in., 3s. 6d.).—Horace Fellowes: (a) *Poem No. 1 of Four Fancies*, Op. 18 (Theodore Holland, arr. by composer); (b) *Fireflies, No. 2 of Four Fancies*, Op. 18 (violin with piano accompaniment) (Theodore Holland, arr. by composer).

1102 (10in., 3s. 6d.).—Horace Fellowes: (a) *Nightfall, No. 3 of Four Fancies*, Op. 18; (b) *Green Lattice, No. 4 of Four Fancies*, Op. 18 (violin with piano accompaniment) (Theodore Holland, arr. by composer).

The *Four Fancies* of Theodore Holland are the first examples of Mr. Horace Fellowes' recording for Velvet Face. It is never fair to judge a man by his first record, but the intonation is at fault in places, notably in *No. 3 Nightfall*, the most attractive of the four pieces, which are light in texture and full of charm and variety.

Though Michael Zacharewitsch has rather broken up the very smooth line of the lovely Welsh air, *The Ash Grove*, his fine playing of it and of the popular Mozart Minuet makes a desirable record that everyone should possess.

Ivor Foster sings the two jolly songs he has chosen this month just as they should be sung, and his diction is an example to us all, every word being clearly understood. *At Grendon Fair* is a specially good song.

The great teacher Leschetizky's *Arabesque* is brilliantly played by Anderson Tyrer; the Chopin *Etude* on the other side is marred in its opening especially, through no fault of Mr. Tyrer's, nor, I fancy, of the recording, by poor piano tone, for which I respectfully suggest the piano itself is responsible.

The Scots Guards' record is first-rate.

ZONOPHONE

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2462.—Horwich R.M.I. Band: *Amen Chorus* from *The Messiah* (Handel) and *Eventide Hymn and Aria* (Rimmer).

2463.—Browning Mummery (tenor): *The Dear Land I Love* (Byng) and *My Heart's Delight* (George).

2468.—Blanche Tomlin (soprano): *Moon Love* (Kern) and *What'll I do* (Irving Berlin).

2469.—Max Darewski (piano): *Coaxing the Piano* (Confrey) and *Pierrette* (Chaminade).

The Horwich Band plays the *Amen Chorus* and *Eventide Hymn* (which is *Abide with me*) with great effect.

For those who love the modern British ballad (and even for those who don't, but who love good singing) I recommend this month's Browning Mummery. Every time he shows a marked advance in the art of recording, and his voice seems to get mellow and fuller.

Max Darewski coaxes the piano as winningly as ever. Confrey's syncopation in this instance is of the complicated kind that tumbles out of the bars and seems lost for ever, but always falls back plumb in its place by a miracle.

Blanche Tomlin sings two things we all dance to, very charmingly.

F#

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Sung by Robert Kinnear.
The Plain Jane of the Family (Stanley and Allen).
Sung by Mr. Lionel Rothery.
- 1316 { Riley's Cow Shed (Damerell and Hargreaves). Humorous.
Sung by Mr. Geo. Berry.
How's your poor old Feet? (Wise, Pattison and Talmadge).
Humorous.
Sung by Mr. Geo. Berry.
- 1315 { A Smile Will Go a Long Long Way (Davis and Akst).
Sung by Mr. Geo. Berry.
You've got that Irish Way wid Ye (Weston and Lee). Irish Ballad.
Sung by Mr. Robert Kinnear.
- 1314 { Nightingale (Brockman).
Sung by Mr. Robert Kinnear.
Mary (Though I left You in Argyle) (Godfrey and Stanley).
Sung by Mr. Chas. Bonheur.

Dances

- 1311 { Until To-morrow (Gillespie and Hegborn). Fox Trot.
Played by Glantz and his Orchestra.
Lazy (Irving Berlin). Fox Trot.
Played by Glantz and his Orchestra.
- 1310 { Stepping Out (Howard and Conrad). Fox Trot.
Played by Original Memphis Five.
A Smile Will Go a Long Long Way (Davis and Akst). Fox Trot.
Played by Sam Lanin and his Orchestra.

Dances—continued.

- 1309 { Horsey, Keep Your Tail Up (Hirsch and Kaplan). Fox Trot.
Played by Greening's Dance Orchestra.
Gigolette (Franz Lehar). Fox Trot.
Played by Greening's Dance Orchestra.
- 1308 { Maggie! Yes Ma? (Come Right Upstairs) (Johnny Tucker).
Fox Trot.
Played by Greening's Dance Orchestra.
Riviera Rose (H. Nicholls). Waltz.
Played by Greening's Dance Orchestra.
- 1307 { The Savoy Scottish Medley (arranged by H. Debrov Somers).
One Step.
The Savoy American Medley (arranged by H. Debrov Somers).
One Step.
Played by Greening's Dance Orchestra.

Bands

- 1313 { In a Monastery Garden (A. W. Ketelbey). Band.
Played by Anderson's Military Band (Conductor, Mr. P. Anderson, late Bandmaster King Edward's Horse).
I Passed by Your Window (May H. Brahe). Band.
Played by Anderson's Military Band (Cornet Solo, Mr. H. Hamilton).
- 1312 { In a Persian Market (A. W. Ketelbey). Band.
Played by Anderson's Military Band (Conductor, Mr. P. Anderson, late Bandmaster King Edward's Horse).
Chevalier March (from "Orphans of the Storm") (Peters).
Band. Played by Anderson's Military Band (Conductor, Mr. P. Anderson, late Bandmaster King Edward's Horse).

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THE NEW-POOR PAGE

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RECENTLY by the courtesy and with the cordial assistance of Mr. Field-Fisher I spent a whole day overhauling the Aco ten-inch records in a search for gems. Certainly this list is essentially a "new-poor" one, for the proportion of high-class records is abnormally large at the price of half a crown. The surface of the records is sufficiently quiet, and becomes under correct-working conditions even quieter with use. The composition burnishes well with the fine needle at 45° angle and correctly aligned, and is almost, if not quite, free from even the tiniest flaws or bubbles. I only had to reject two records for bad centration.

Foremost in importance is the first section of the list—vocal matter. LIGHT SOPRANO: Hilda Nelson is very good. I like *Dream Tryst* and *I hear a Brown Bird Singing*. There is a 'cello obligato to these songs. SOPRANO: Thea Phillips is clearly a discovery, her strong coloratura singing is excellent. *Early one morning*. MEZZO-SOPRANO: Virginia Perry is very good in all her numbers; I will mention *A Song of Quietness*. Sybil Goodchild has perfect vowel colour, and her enunciation is the best, on the whole, of any lady that I know of making records to-day. This lady's voice is called contralto in the list, but it does not sound like a contralto on the records. I like all her records so much I find myself unable to select any one of them for special mention. CONTRALTO: Edith Furnedge's records are now well known; care is necessary in selection if one wishes to hear the words, but the voice quality is always sweet. *The Lavender Seller* is my favourite. TENOR: William Davidson I think the best on the list; vowel colour, enunciation, vocalisation are all so good in every number I find it impossible to make any selection. John Thorne I think the best BARITONE. There is a remarkable absence of recording horn megaphone effect in his records; he sings so artistically and with so much restraint. *A Sergeant of the Line* is representative of his jollier numbers. *A Warwickshire Wooing* shows him in prettier mood. BASS: Stephen Langley shakes up the recording horn in some of his numbers. I like his *Friend o' Mine*. HUMOROUS AND POPULAR: Billy Desmond has the nicest style in these. MALE VOICE QUARTETTE: I like the clear cut American party the best—the Plantation Harmony

Four. Their *Quartette Rehearsal* is amusing, and *Sweet Bells of San José* is pretty. The Apollo Quartette are more ordinary. They show well in Franz Abt's *Laughter*. The PIANOFORTE records of Maurice Cole are nicely played. The performer is well known to the public, who hear him frequently broadcasted from 2LO. The recording is delicate to suit the style of the playing, and small or scratchy machines will not do these records justice. ORCHESTRAL: Quite unique are the records of the J. H. Squire Celeste Octette. Every one is a gem. Here again the recording is delicate, as it should be, and unsuitable for any but really good gramophones. BAND MARCHES: Those of the 7th Regiment of New York are good and approximate in quality similar works by our own Grenadier Guards. MILITARY BAND: I like the Welsh Guards numbers. I will mention *The Nibelungen Ring*. PIANO FOX-TROT: Isidor Maurice's are remarkably clear and vigorously recorded. SPOKEN: The nursery tales, *The Three Bears*, etc., by Eric Foster, are as good of their kind as anything I know. VIOLIN: Every one of Peggy Cochrane's solos is safe. They differ a little in vigour of recording. 'CELLO: Anthony Pini is good in *Chanson de Nuit* (Elgar). In conclusion, every gramophone owner ought to have the Royal Artillery Band version of the *Indian Love Lyrics*, and also the jazz band version of *How's Your Poor Feet?*, the latter packed with musical humour.

* * *

AUGUST ISSUES.

BELTONA.—Congratulations on three particularly well recorded pianoforte discs, *Bees' Wedding* and *Pierette*, light music with a bright tone quality; and *Ragging the Classics* with a good full tone. WALTZES (Orchestral): *Love's Dreamland* (jazz), *Remember the Waltz*. BARITONE: *Border Ballad*. FOX TROT: *Does the Spearmint?* INSTRUMENTAL TRIO: *Wedding of the Winds*. This is somewhat in the "Trio Nuovo" style, but I like it better.

IMPERIAL.—COMIC SONG: *Riley's Cowshed*. POPULAR SONG: *A Smile will go*. MILITARY BAND: *I Passed by Your Window*, *Chevalier March*. FOX-TROT: *Horsey, Keep Your Tail Up*. The best I have heard of this. *The Savoy Scottish and American Medleys*.

WINNER.—HUMOROUS SONG: *I Love Kids*. SONG FOR CHILDREN: *Dream, Daddy*. FOX-TROT: *Pasadena, Monna Vanna*. SCOTS SONG: *Pottering Along*. TOPICAL NUMBER: *Mr. and Mrs. Brown at Wembley*. Some strong fun with very good effects.

H. T. B.

CORRESPONDENCE

De Gustibus Non Est Disputandum.

[All letters and manuscripts should be written on one side only of the paper and should be addressed to the Editor, The Gramophone, 25, Newman Street, London, W.1. The writer's full name and address must be given. A stamped envelope must be enclosed if an answer or the return of a manuscript is desired. The Editor wishes to emphasise the obvious fact that the publication of letters does not imply his agreement with the views expressed by correspondents.]

CHALIAPIN.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I have read with great interest the article penned for your August issue by my compatriot Mr. Nicolas Nadejin on the great Russian singer Chaliapin, and I entirely agree with his enthusiastic appreciation of the singer. There are, however, a few points in his letter on which I venture to beg leave to say a few words.

There are a few minor errors in his article, such as "Enrico Rossi." The great Italian tragic actor who achieved many triumphs in Russia was called Ernesto, not Enrico. That, however, is a trifling error. Mr. Nadejin further states that the revival of Boito's *Mefistofele* in Milan in 1904 was due to Toscanini's appreciation of Chaliapin's genius. That is not so. After the original fiasco of *Mefistofele*, due to the excessive length of the work, Boito remodelled it, and it was produced again at the Scala in the 'eighties—the principal parts were sung by Mariani Masi (Margaret and Helen), Marconi (Faust), and Nanetti (*Mefistofele*). This I have heard from Mariani Masi herself. When Chaliapin sang *Mefistofele* in Milan, the opera was already acknowledged in Italy as a fine work and was popular all over the country as well as in Russia.

Mr. Nadejin also says that Napravnik, "an excellent if too pedantic musician," categorically opposed the suggestion that Chaliapin should be re-engaged at the Imperial Theatre in St. Petersburg.

Napravnik was not only an excellent musician, but for well nigh fifty years the chief conductor at the Imperial opera, whose activities resulted in the formation of an orchestral ensemble of exceptional perfection. Herr Hans Richter conducted in St. Petersburg in the 'nineties the first performance of *Tristan*—the orchestra played the opera after one rehearsal. When the performance was over, Richter paid a generous tribute to the conductor, Napravnik, whom Mr. Nadejin condescendingly describes as "excellent, if too pedantic." In 1894-5, Chaliapin, after a short season in one of the private operatic theatres in St. Petersburg, was engaged by the director of the Imperial opera. As he was by no means an experienced singer in those days, he began by singing minor parts, such as Zuniga in *Carmen* and others. But towards the end of the season he was given the opportunity of appearing in the principal roles in several operas, notably *Faust*, *The Life for the Czar*, *The Mermaid*. I recollect being present at a performance of *Prince Igor* in the spring of 1895—Chaliapin was singing the part of the arrogant prince Galitzki. I was in a box with Napravnik and his family. "This young man is a genius" was Napravnik's comment, "but unfortunately he leads a very reckless life and counts too much upon his natural gifts."

Savva Mamontoff, the Moscow Maecenas, heard Chaliapin, recognised his gifts and offered him better terms than the Imperial opera. In Moscow, Chaliapin studied under his guidance, and owes much to the eminent patron's advice as well as to a Russian actor Dalski, who impressed Chaliapin with the importance of learning to recite an operatic part before studying the music. Chaliapin reappeared in 1897 on the Imperial stage in St. Petersburg, and Napravnik was the first to admit that the singer had progressed in giant strides in his art. But the "pedantic" conductor did occasionally remonstrate with Chaliapin when he forgot his words or missed his bar in *The Life for the Czar*, an extremely difficult part.

Another trifling mis-statement by Mr. Nadejin. When Mr. Diaghileff produced *Boris* in Paris in 1908, Felix Blumenfeld, the second conductor of the Imperial Theatre in St. Petersburg, not Rimski-Korsakov, was the conductor. Rimski never conducted an opera in Paris.

Yours faithfully,

London, N.W. 1.

C. NABOKOFF.

FRANCES ALDA.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Having been a reader of THE GRAMOPHONE since No. 6 or thereabouts (regrettably not from No. 1), I am naturally interested in expressions of opinion re which is the "best soprano," etc., and I notice Galli-Curci seems to hold pride of place. I have nearly 200 records, well assorted, and since the H.M.V. Company doubled up the "celebrities" I have been concentrating on opera a little more! I can never remember having seen a word of recommendation of Frances Alda, the first name in the catalogue. Please don't think I have any interest in the Gramophone Co. at all, except that I consider generally theirs are the best records from all points of view. Alda's list is small, but I hope it will grow! I will admit that perhaps for "firework" type of singing, Galli-Curci has the lead, but do you (or any of our readers) think her record of *Un bel di vedremo* better than Alda's? There is such a purity of tone about Alda that highly commends her for this class of operatic singing, I think. Of course, maybe a good many people may not like Puccini, but I have bought all the Puccini records she has made. I have seen all his operas, and would recommend your readers at least hearing the following:—

D.A. 136, 10in.: *Ancora un passo or via* (*Butterfly*) and *O mio babbino caro* (*Gianni Schicchi*). D.B.596, 12in.: *Un bel di vedremo* (*Butterfly*) and *Tutti i fiori* (*Butterfly*) with Braslau. D.B.155, 12in.: *St. mi chiamano Mimi* (*Bohème*) and *Air de Michaela* (*Carmen*). D.K.100, 12in.: *O quanti occhi fissi* (*Butterfly*) and *O soave fanciulla* (*Bohème*). (This record gives the two duets, with Martinelli.)

I have not had time so far to study many artists, but when I strike one that I think very good I generally buy as many records of that artist as possible. For instance, I prefer Martinelli to Caruso in some things.

Yours faithfully,

Stroud Green.

FRED. HOOSON.

[See my remarks on p. 16 of Vol. I. and Col. Turnbull's letter in the November No.—ED.]

RE-RECORDINGS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—One of your correspondents recently gave the titles of a number of H.M.V. issues that have been re-recorded, and I venture to draw attention to a few similar innovations on the Columbia list.

Sir Henry Wood's *Venusberg Music* disc was replaced some time ago by a new version which is a considerable improvement. The original blasted badly on the harp part. His *Lohengrin Prelude to Act III.* and *Prelude in C sharp* (Rachmaninoff) have also been replaced by fresh recordings. The new *Lohengrin* differs from the older one inasmuch as it is given without the coda. It is a clearer version and of a generally improved quality, as is also the Rachmaninoff.

The Court Symphony record of the Overture to *Rosamund* has retired in favour of a new edition under Ketelby and is a considerable advance on the original version.

My most interesting discovery, however, is that a duplicate version of the first part of the *Largo* from the *New World* has been placed in circulation, presumably owing to complaints that the original was "flat" on the opening chords (vide criticism in THE GRAMOPHONE). Personally I found little to grumble at in the first record if dead centered, although there is, I fancy, a slight tendency to faulty intonation. The second edition certainly avoids this, but the general quality is not so rich and the tone is less "forward." In addition, the trumpet makes a bad stumble just before the forte chord in the middle of the record, so that what we gain on the roundabouts we lose on the swings! I advise readers to stick to the original, and am unable to say whether this second record definitely supplants the older one or whether it is merely kept on hand for the benefit of those who are dissatisfied with the first.

In conclusion, may I appeal to readers to give the titles of any similar replacements they may come across, since the companies, for some inexplicable reason, seem to prefer to hide the light of their good works under a bushel?

Yours faithfully,

R. GOODCHILD.



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12—Chopin—No. 13—Estrella

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 2472 { x2-40592 Chili Bom-Bom—Fox-Trot.
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 2473 { x2-40594 Memory Lane—Waltz.
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ZONOPHONE RECORDS

MOZART.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I look to the reviews of records as a guide in making my purchases, and I would suggest that your monthly critic makes a point in each case of giving his judgment of the actual record itself, as to the success or otherwise of the recording—any question of surface noise, scratch, clarity of tone, etc. Such information would be a great help to your readers in deciding on their purchases. I have found latterly that your monthly critic does not always make a reference to this and in some instances bunches a number of records together without any comment. There may not always be a need of comment on the music recorded, but it would be a help to pass a short criticism on the record itself. I generally make a point of delaying my purchase of records, until I can see your critic's opinion of the recording, etc., and I know others who do the same. Therefore, I suggest that your critic gives his judgment of every record that matters.

And now, another little matter, if I may trespass further on your time. I would like to support your correspondent in his appeal for more Mozart and this even in spite of the recent issues of Mozart records. Why cannot we have some complete piano records of Mozart's sonatas like Lamond's Beethoven *Sonata*. It is not necessary for me to mention any particular sonata, they are all good. With the almost perfect piano tone, such records would be a delight. Then, again, is it not time that Mozart's operas, *Le Nozze di Figaro* and *Don Giovanni*, were re-recorded? The H.M.V. have withdrawn from their list several records of the former. I should like to have fresh recordings of *Porgi Amor*, *Dove Sono*, *Deh! vieni, non tardar*, *Voi che sapete*, *Non so più cosa son, cosa faccio*. Sammarco in *Non più andrai* is still a great success. What about *Don Giovanni Overture*? Also, why is *Il Seraglio* so neglected? So far, only two records of this opera (those very good ones) by Robert Radford, *When a maiden takes your fancy* and *Ah! my pretty brace of fellows*. I should like to hear the overture and tenor solos *Hier soll ich dich denn sehen*, *O wie ängstlich*, *Wenn der Freude Thränen fliessen*, *Ich baue ganz auf deine Stärke*, Blonda's song, *Durch Zärtlichkeit und Schmeicheln*, and Constance in *Ach ich liebe*, *Traurigkeit*, and *Martern aller Arten* or English equivalent.

Yours truly,

"E. L. G."

"GRAMOMANIA."

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Although I am spending a holiday in a remote part of Devonshire, I cannot refrain from making a mild protest against the publication of Mr. Eric N. Simons' terrible article. Of course, I admit every word of it is true, and that the disease is contagious **only** amongst friends, but does Mr. Simons realise that your readers look upon THE GRAMOPHONE not only as a friend, but one from whom they receive a certain amount of instruction and guidance, and therefore he has spread his accursed disease to every one of them? Poor Mr. Goodbody I know will get it badly, and I am afraid it will be the death of Mr. Gilman!

It may interest Mr. Simons to know that a little while back I carefully compared the tonal qualities of my large "His Master's Voice" cabinet instrument with those of a friend's "Senior Monarch." The test took place in my own house and I used my No. 2 sound-box. The records concerned were *Dance of the Apprentices* from *Mastersingers* set and *Rienzi Overture*. Both H.M.V. and conducted by Albert Coates. There can be no doubt that the horn instrument scored in every way—a "mushiness" noticed with the cabinet, especially towards the end of the records, was entirely absent on the horn model. I must apologise in all humility for once more raising this ancient query, and most certainly would not have done so but for Mr. Simons' diabolical article.

Yours faithfully,

West Acton.

MOORE ORR.

DOPED FIBRE NEEDLES.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I have been trying the system of "doping" fibre needles in gum, as described by "Indicator" in your April number, and the matter is one of such importance to fibre users that I hope you will allow me to add my testimony to that of Mr. Chapman in your current issue. As he says, it is not only that you can use a needle many times, or even that you can use fibres on records

which they will not play through undoped, though this in itself removes the only valid objection I have ever heard against them, but the reproduction is in all cases so enormously improved that I am sure no one who has ever tried the gum preparation will grudge the small amount of trouble involved. The way in which the detail is brought out is simply marvellous, and no one who has not tried it can have any idea of the beauty of such records as the piano concertos and some of the orchestral records which contain delicate passages such as the "shimmering" effect at the finish of the *Shropshire Lad*, which had always previously seemed to me to have failed to come through on the record. With a steel needle it is lost in scratch and the point of an undoped fibre is too blurred to bring it out, but I got it perfectly with one of Mr. Wild's invaluable discoveries. Incidentally there is nothing so amusing to convinced fibre users than the constant bickering which goes on amongst the "steel" section, as to which of their various atrocities does the least injury to their records, and as to how many times a record can "stand up" to a particular needle, the truth, of course, being that there is very little in it either way, and that any steel needle quickly deteriorates your records without giving you any compensating advantage.

Yours truly,

LIONEL GILMAN.

Purley.

FIBRE NEEDLES.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—The article on fibre needles by R. Goodchild in your April number was most interesting. I also am a confirmed believer in fibre needles for all music that can be described as chamber music, and I would like to emphasise one or two points in connection with their use, with the idea of eliciting useful criticism.

My machine is an Edison Hepplewhite model, my sound-box a Jewell Nom-y-ka, which is cut to take fibre needles. In the first place, I use Japanese needles, which I find satisfactory; my cutter is the one supplied in the Columbia fibre needle outfit, also satisfactory; and now, this is my main point, such works as the Mozart *Quintet in G minor* (Col. 1362-3-4), the Mozart *Sonata in A* (Col. 1494-5-6) I play from beginning to end with *one point* and can detect no falling off in definition; in fact, the sixth side of these records is reproduced as perfectly as the first. I allow the needle to project the least possible amount from the socket, certainly not one quarter of an inch, and so get a volume quite equal to an equally short sympathetic chromic needle. I anticipate being able to play the eight parts of the Mozart *Quartet in C* when it arrives and to get perfect results without removing the needle for re-cutting. This is a great advantage in works of this description. I should like to hear the experiences of other readers of this most excellent paper. I may add that this combination of needle and sound-box makes the Paderewski *Hungarian Rhapsody* possible.

Yours faithfully,

C. B. HILLIARD.

Johannesburg.

NEEDLE TRACK ALIGNMENT.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Mr. Little's letter last month shows how completely out of touch he is with the last few years of popular gramophone design.

The *trombone* goose neck, having the sound-box carried at an angle with the tone-arm axis and now shown on several makes of machines at Wembley, did not displace the *short* goose neck with the sound-box on the tone-arm axis line; it displaced the *trombone* goose neck with the sound-box carried *parallel* to and to the left of the tone-arm axis. Setting the sound-box at an angle makes the *trombone* goose neck much less vicious, and, in fact, but little if any worse, as regards needle track alignment, than the early type of *short* goose neck that Mr. Little has chosen to illustrate for comparison.

I do not know of anything that can be done to bring last year's *trombone* goose neck into presentable shape, but with the *new* *trombone* goose neck and also in the case of the old *short* goose neck the interposition of a couple of adapters between the sound-box and its socket will do a good deal to improve matters.

Yours faithfully,

H. T. BARNETT.

Southsea.

NEEDLE ANGLE.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—May I be added to the ranks of the "loyalists" and allowed to offer my congratulations on the increased circulation of THE GRAMOPHONE. Your paper is invaluable to all who are interested in recorded music.

The recent article on needle tests was of particular interest to me, as it answers my enquiry as to the effect of a needle slope of 45° on definition. Your contributor's experience confirms that of Mr. Little, and incidentally that of an acquaintance of mine who has given fine needles played at 45° a good trial. Both agree that reproduction suffers if the needle angle is much below 60°. Bearing in mind also that this is the considered opinion of H.M.V., Columbia and other important manufacturers, who, as has been said in your columns, are not staffed by fools, the evidence is fairly conclusive that nothing is gained and much lost from a musical point of view when a 45° slope is adopted.

The amateur to whom I refer made most of his tests with a Beltona-peridulce box, and considers that it is greatly improved when played with an ordinary needle at about 60° slope.

I am, dear Sir, yours faithfully,

W. J. R.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—In the August number your interesting correspondent "R. T." mentions that he finds Astra, etc., reproduce better at 60° than at 45°. Will he ascertain, and let us know, whether this is not due to difference of centering, and therefore of alignment? I found that my Astra on Orchestraphone (now Vocarola), with goose neck, was correctly centred when at the steep angle, but that at the greater inclination the needle came considerably beyond the spindle.

Yours sincerely,

TRISTRAM SHANDY.

PIANO ACCOMPANIMENTS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I see that one of your contributors or correspondents (I have lent my copy and cannot remember which) complains of tinkling pianoforte accompaniments to vocal records. This I am afraid is a common fault, owing to the exigencies of the recording room from which nearly all records of this nature suffer. As a remedy I can only suggest that your correspondent, if he is able to play the piano, should try the experiment of himself accompanying the record on the piano. The effect from a short distance—say from drawing-room to garden—is truly remarkable since the tinkling piano in the record is entirely lost, whilst, with a loud needle, the human voice comes through beautifully. As an instance, let me suggest Edna Thornton in Ronald's *Time's Garden*, with 'cello obbligato by Squire (H.M.V.)—a truly charming effect is secured by this means. The question of adjustment to key is very easily fixed up with the speed indicator. Perhaps, however, the idea is not new to you?

Yours faithfully,

VERNON A. COLLIER.

SUGGESTIONS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—In your May issue, Selby Hanbury suggests that Mr. John Coates should record some modern English concert songs. I should like to support this letter and suggest that he be asked to start with *Diaphenia* by Walter Whitaker.

Gramophone users would be delighted if Miss Megan Foster recorded *en bloc* any one of her song recitals. We would be satisfied, perhaps, if she would give us the following:—

- (1) *More Songs of the Hebrides.*
- (2) *Songs for Voice and Violin.* Holst.
- (3) *Piggensil.* Peter Warlock.
- (4) *Song of the Palanquin Bearers.* Martin Shaw.
- (5) *Theodore or The Pirate King.* Berners.

I wonder if any of the powers that be have ever thought of recording a Bach sonata or one of the Mozart concertos, for flute? The present records of flute solos are enough to deter any music lover from taking up that instrument. The 'cello is almost as badly off, too. And even "high-brows" must be secretly looking out for the recording of *Ruddigore*!

Yours faithfully,

Batley.

R. DEX KEIGHLEY.

WORLD RECORDS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Your correspondent, Mr. Marsden, makes a *faux pas* in his otherwise valuable observations respecting the "World Record Controller." He rounds off a most interesting paragraph with "and, of course, the new instruments would be fitted with a motor playing both the long and short records." This is either a lapse on Mr. Marsden's part or he has not yet thoroughly studied the technicalities of the "controller."

The facts are: The "controller" operates satisfactorily on any gramophone on the board of which a convenient position can be found for the small "slide" or base plate, no increased motor capacity being required. A motor which will carry the complete length of groove of a 12-inch record underneath the needle will perform the same operation with the "controller," but over a different time period. The motor runs automatically at different speeds according to the size of the particular "circle" over which the needle is tracking at the time, the groove passing under the needle at an even speed throughout the playing of the record.

To consider it from the point of view of mechanics, the law of Buys-Ballot in relation to rotating bodies, which ordinarily precludes the possibility of gramophone discs beyond a certain diameter (*vide* Query 107, June number), is circumvented by the "controller," the inverse action of which automatically neutralises the ratio of increasing speed from the centre of a rotating disc to its circumference.

The invention is, indeed, fascinating when it is considered that an infallible natural law, hitherto tiresomely obstructive, has been harnessed and turned about in order to nullify itself quite as infallibly, and so serve a need which daily becomes increasingly articulate.

Eclectic gramophone opinion is seemingly growing. As necessary points in its charter I would suggest:—

1. Recording and reproduction in conjunction with the "World Record Controller" on—
2. A Columbia New Process surface, interpreted by—
3. The Beltona-Peridulce sound-box, of—
4. The best music by—
5. Its best exponents.

Yours faithfully,

Clapham Common.

T. BENJAMIN SMITH.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Mr. E. Douglas Marsden's letter published in your June issue under the heading of "Where the Gramophone Fails," to my mind deals with the most important subject that has yet been discussed in your columns. The question of longer records is so important that it is surprising to me that more of your correspondents have not taken it up before.

Mr. E. Douglas Marsden has covered the ground very well; I, personally, merely wish to join him in a protest against the present system of recording in case the manufacturing concerns, as he suggests, infer that the public are satisfied with it. I am acquainted with persons who, being familiar with the controller device, and realising what could be done with this, decline to purchase any more records until the great recording companies adopt this or some similar method. At the time the World Records controller was placed on the market I deferred the purchase of a new cabinet machine, believing that the whole industry would shortly be revolutionised by this device, as it could be. I have not purchased the machine yet, and now feel reluctant to enrich the gramophone manufacturers when those same manufacturers apparently decline to utilise new inventions in the best interests of the public. The truth appears to be that two or three concerns controlling the output of the world's best recorded music are so prosperous that they will not depart from the present system until they are compelled to do so by the public.

Much has been written about the progress that has been made by the gramophone, yet when we consider that the vast majority of records play for less than four minutes each I think we must admit that the sum total of this progress is not very great. It does not compare with what has been done with many other inventions of the same period, and makes one wonder whether the gramophone is worthy of the support given it by the public. Yet it is difficult to believe that, in view of the amount of experimental work that has taken place, that several practicable systems

for making longer records have not been discovered by this time. . . .

Mr. E. Douglas Marsden commenced his letter by definitely asking whether the record manufacturing companies are considering what can be done to alter the present system with its time limit of four minutes. I suggest that you endeavour to ascertain from the principal companies concerned whether any developments are likely to take place in this direction in the near future, and publish the result of your inquiries for the benefit of your readers. I understand that a controller would enable us to hear a whole act from an opera on one side of a record, and I submit that all obstacles standing in the way of this result being attained should be removed as speedily as possible. What are they at present?

Durban, S. Africa.

Yours faithfully,

J. SLIM.

[Although the World Record Co. has very kindly fitted the office Vocarola with a controller, and has supplied the full range of chamber music records issued up to date—a highly creditable output—we do not yet feel ourselves in a position to say anything very definite about World Records. We have reached the point of ascertaining that the controller can operate satisfactorily; that is to say, that even in such a delicate matter as a string quartet the tone can be maintained throughout if the controller is correctly adjusted. But we have not so far been able to assure ourselves as to the quality of tone. Even with an Astra and a loud needle the chamber music and piano records seem curiously faint and lifeless; and on this special point we shall be very glad to hear the experience of those readers who can give it, as we are quite prepared to hear that the fault lies with the Vocarola and not with the recording.

On the wider issues raised by our correspondents it is hardly necessary to point out the vast obstacles to the attainment of such an ideal in this commercial world; but we agree that it will be surprising if the more important works (symphonies, chamber music, even operas) are not soon published by all the recording companies on some long-time system analogous to the World Records, though the twelve and ten inch records will remain for a long time in use for suitable songs and *morceaux* (with perhaps an arrangement for changing them on the turntable automatically). Is it not, however, equally likely that the development of the longer record will take the form of cylindrical rolls unfolding to any desired length like a Player Piano roll rather than the form of larger discs with a controller?—Ed.]

DANCE RECORDS

Three asterisks denote "very good," two "good," and one "moderate."

ACTUELLE (10in., d.s., 2s. 6d.).

10657. *Casino Dance Orchestra*, *** "What'll I do?" and *** "Why did I kiss that girl?"

BRUNSWICK (10in., d.s., 3s.).

2562A. *Bennie Krueger's Orchestra*, *** "Home in Pasadena" and *** "Chili Bom Bom."

EDISON.

51342. *The Top Notchers*, "My Beautiful Mexican Rose," Fox-trot (adapted from "Cielito Lindo"), and *** "Honey Babe" Fox-trot.

51343. *Tommy Monaco's Orchestra*, "Don't blame it all on me," Fox-trot, and *Harry Raderman's Dance Orchestra*, *** "Spain," Fox-trot.

51346. *The Merry Sparklers*, *** "You are too sweet for a dream," Fox-trot, and *Georgia Melodians*, "Savannah (The Georgianna Blues)" Fox-trot.

51347. *The Merry Sparklers*, *** "When dreams come true," Fox-trot, and *Georgia Melodians*, "Teapot Dome Blues," Fox-trot.

51351. *Kaplan's Melodists*, "Bringin' home the bacon," Fox-trot (song by Vernon Dalhart), and *Harry Raderman's Orchestra*, *** "Paradise Alley," Fox-trot (song by Arthur Hall).

51352. *Tommy Monaco's Orchestra*, *** "What's to-day got to do with to-morrow," Fox-trot, and *Kaplan's Melodists*, "Burning Kisses," Fox-trot.

51355. *Nathan Glantz and his Orchestra*, "Love is just a gamble (Take another chance)," Fox-trot (song by Arthur Hall), and *Harry Raderman's Dance Orchestra*, *** "Driftwood," Fox-trot (song by Arthur Hall).

IMPERIAL (10in., d.s., 2s.).

1308. *Greening's Dance Orchestra*, *** "Maggie! Yes Ma," and *** "Riviera Rose."

1309. *Greening's Dance Orchestra*, "Horsey, Keep Your Tail up," and *** "Gigolette."

1310. *Original Memphis Five*, "Stepping Out," and *Sam Lanin and his Orchestra*, "A Smile will go a long, long way."

1311. *Glantz and his Orchestra*, *** "Until To-morrow," and *** "Lazy."

PARLOPHONE (10in., d.s., 2s. 6d.).

E5227. *Vincent Lopez and his Pennsylvania Orchestra*, *** "Crinoline Days," and *** "La Paloma."

E5228. *Oakland Dance Orchestra*, *** "In the Land of Shady Palm Trees," and *Berger's St. Louis Orchestra*, "Lady of the Evening."

E5229. *Parlophone Syncopaters*, *** "Why did I kiss that Girl?" and *** "Nobody's Sweetheart."

E5230. *The Ten Virginians*, *** "You, Darling, You," and *Oakland Dance Orchestra*, *** "Moonlight Mamma."

HIS MASTER'S VOICE (10in., d.s., 3s.).

B.1859. *The Romaine Orchestra*, *** "Half-past Ten" (Waltz) (Moret) and *** "First Love" (Waltz) (Lehar).

B.1860. *Charles Dornberger and his Orchestra*, *** "Bit by bit you're breaking my heart," Fox-trot (Murray Bloom), and *** "Sunshine of Mine," Fox-trot (Chapman, Kelly and Beiner).

B.1861. *Frank Crumit* (tenor) with piano and ukulele, *** "You're in Kentucky as sure as you're born" (Shay), and "Where the lazy Daisies grow" (Cliff Friend).

B.1862. *Roy Bargy* (pianoforte), *** "Justin-tyme" and *** "Jim Jams."

B.1863. *Ted Weems and his Orchestra*, *** "A Smile will go a long long way," Fox-trot (Davis and Akst), and *The Virginians*, *** "You know you belong to somebody else," Fox-trot (J. V. Monaco).

B.1864. *International Novelty Orchestra*, *** "O Sole Mio," Waltz (Di Capua), and the *Romaine Orchestra*, *** "One little Dance," Waltz (De Zulueta).

B.1865. *Jean Goldkette and his Orchestra*, *** "In the evening," Fox-trot (Walter Donaldson), and the *Benson Orchestra of Chicago*, *** "Don't bring me posies," Medley Fox-trot (introducing "California Rose") (Fred Rose).

B.1866. *Jack Hylton and his Orchestra*, *** "They love it," Fox-trot (Sam Goold), and *** "Bombay Rose," Fox-trot (J. Neat).

B.1867. *Garber-Davis Orchestra*, "First, last and always," Fox-trot (Davis and Akst) (introducing "Love's old sweet song"—Molloy), and *Paul Whiteman and His Orchestra*, *** "Mamma loves Papa," Fox-trot (A. Baer).

B.1868. *The Romaine Orchestra*, *** "Virginia," Fox-trot (G. Gerishwin), and *** "Georgie Porgie," Fox-trot (Mayerl and Paul).

ZONOPHONE (10in., d.s., 2s. 6d.).

2470. *The Midnight Follies Orchestra*, *** "You're in Kentucky sure as you're born" and *** "Shine," Fox-trots.

2473. *The Midnight Follies Orchestra*, *** "Memory Lane" Waltz and *** "At Seven o'clock" one step.

'Gramophone Tips' for 1924

MATTER QUADRUPLD

Written and published by

Capt. H. T. BARNETT, M.I.E.E.,

12, Whittington Chambers, Kings Road, Southsea.

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Gramophone Societies' Reports

BRIXTON GRAMOPHONE SOCIETY.

28A, FIELDHOUSE ROAD,
BALHAM, S.W. 12.
July 24th, 1924.

(To the Editor of THE GRAMOPHONE.)

SIR,—It may perhaps interest your readers—or those of them who are fond of operatic music—to learn that the Brixton Gramophone Society proposes to make a feature of opera at its monthly meetings.

The second half of the programme at each meeting will be devoted to this purpose, and it is hoped to be able to give renderings of several favourite operas in their entirety.

We commence on Monday evening, September 1st, with Act I of *Aida*, and shall continue with this work on successive monthly meetings until it is completed, when we shall commence another opera.

The meetings are held at 79, Bedford Road (Morris Hall—five minutes from Clapham Road tube station), commencing at 7.30 p.m., and we shall be very glad to welcome any of your readers who may care to be present.—Yours faithfully,

J. T. FISHER, Hon. Secretary.

* * *

On June 2nd Mr. C. T. Coysh and Mr. R. Gedye divided the honours equally. The first part of the programme was largely Wagnerian and contained some very interesting examples of recording from the Danish H.M.V. list, giving quite an unusual effect, due to the use of Danish language, to some well-known items. Mr. Gedye's selection was delightfully varied and each record was excellent of its kind. Both of these gentlemen are hereby booked for future concerts.

The July meeting (7th inst) was devoted to a further demonstration of Parlophone records, and I am indebted to Mr. J. W. Borders for the following brief musical notes regarding some of the records played.

Overture—Marriage of Figaro: String tone excellent, wood-wind sweet and clear and the basses not too heavy. *Lohengrin Prelude*: Tone of fiddles "silky," orchestra well balanced with entry of wood-wind (note the organ effect produced with this combination); the farewell theme on fiddles extremely good; final passages on strings, then on wood-wind, good. *Lichtertanze* (Rubenstein): A good record of detailed work, flute and piccolo passages at beginning very clear. Sustained strings in second part very good tone. Entry of theme on horns with string accompaniment very good. In the coupled recordings of *In a Monastery Garden* and *In a Persian Market*, the first is notable for good string tone and the second obtains a really good effect from a small orchestra. A violin record of Drdla's *Serenade* was extremely good in tone; *Senta's Ballad*, from *The Flying Dutchman*, was again much appreciated. The string trio, *Plantation Songs* (Maud Powell): Tone of solo violin good and string tone generally fine. The thrummed string effect is reminiscent of Elgar's *Violin Concerto*. The orchestral record of *Wotan's Farewell* and the *Fire Music* lacked vitality due to the absence of the human voice, but the fire music is excellently done.

I must not trespass further on your space, as most of the other items have already been reviewed, but I would advise those who are not already acquainted with the broad sonority of this company's recordings to make a point of hearing some examples and judge for themselves.—GEO. W. WEBB.

EAST LONDON GRAMOPHONE SOCIETY.—The seventy-seventh monthly meeting was held at headquarters, Langthorne Restaurant, 15, Broadway, Stratford. Owing to the holiday season there was only a small attendance. The demonstration of the Magnaphone machine unfortunately could not be held owing to a fire at their works. The programme consisted of records submitted by members. These were many and various, including grand opera and jazz. One record produced in China, and probably discovered in Chinatown and played as a novelty, sent the members into convulsions of laughter. It may have been a serious song or

a selection from a Chinese opera, but it is hoped that our record manufacturers will not be induced to dabble with Chinese music. During the hour's interval the hon. sec. played selections from the July records of the H.M.V. and Columbia Companies, kindly lent for the occasion by Messrs. Reeves and Turner. He also demonstrated the new H.M.V. portable model.

The seventy eighth monthly meeting of the East London Gramophone Society was held on Saturday, August 16th, at Headquarters, The Langthorne Restaurant, Broadway, Stratford. Owing to the majority of members and friends being on holiday, the attendance was rather small, but all those present were greatly appreciative of the excellent programmes provided by Messrs. West and Worley. Twenty records were played, but I would specially like to comment upon *Siciliana* (Cav. Rusticana) by Caruso, *Let me Gaze*, duet by Evelyn Matthews and J. Harrison, Galli Curci in *Solveig's Song* (Greig). Also Edna Thornton's rendering of *Angus McDonald* was very good, but in the writer's estimation the finale could have been worked up a little more effectively.

During the interval selections from the August records were played, kindly lent for the occasion by Messrs. Reeves and Turner. In selecting these records the Hon. Sec. surmounts a difficult proposition by carefully choosing records to suit every members' taste and pocket.

In the second half of the programme Galli Curci's rendering of *Come per me Sereno* held the rapt attention of all present, also a duet *Un di felice eterea* by Bronska and Constantino, and every note of parts 1 and 2 of 13th *Hungarian Rhapsody*, played by Busoni, was followed by intense interest.

The records played met with the entire approval of not only the members, but also that of our linguistic chairman, Mr. H. V. Little, who at the conclusion of the programme remarked that they were the most enjoyable records he had heard for some time, with the exception of two fox-trots played by the Midnight Follies Orchestra at the interval, which he described as "tripe." Very probably he is not interested in dancing, and is therefore unable to grasp the pleasure such music gives to dance lovers. Let us then be a little broad minded, especially at a Gramophone Society, and remember that what is one man's meat is another man's poison—and even "tripe" to a hungry dancer is not a bad diet.

Particulars of the Society will be sent on application to the Hon. Secretary, Mr. W. J. Worley, 209, Masterman Road, East Ham. All gramophone enthusiasts are invited to the meetings.—(Miss) D. W. MILLS, Hon. Recording Secretary.

THE NORTH LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY.—The programme of our July meeting was provided by Mr. G. Sirkett, who put before the members a number of very excellent records from the H.M.V. and Columbia catalogues, which were demonstrated with remarkable success upon the Society's machine by a Columbia sound-box. Mr. L. Ivory officiated as chairman. Owing, no doubt, to the intense heat, the gathering was restricted to the "die-hards" of the Society; many absentees also, no doubt, being on holidays. Still, those who attended were amply repaid apparently, according to their warm reception of the following programme:—

1. Orchestra, *Magic Flute Overture* (Mozart), V.F. (British Symphony Orchestra).
2. Duet, *Suse, liebe suse* (Hansel and Gretel), H.M.V. (Gluck and Homer).
3. Piano, *Jeux d'eau* (Ravel), H.M.V. (Moiseiwitch).
4. Violin, *Spanish Dance*, Op. 21, No. 1 (Sarasate), H.M.V. (Heifetz).
5. Instrumental *Allegro Assai—Quartet in B flat* (Mozart), Col. (Lener Quartet).
6. Duet, *Imponete, non amaro ditegli* (Traviata) (Verdi), H.M.V. (Galli-Curci and De Luca).
7. Piano, *An einer quelle* (Liszt), Musica (Eugen d'Albert).
8. Soprano, *My Old Kentucky Home* (Foster), H.M.V. (Alma Gluck).
9. Piano: (a) *Bird Song*, (b) *The Sea* (Palmgren), H.M.V. (Moiseiwitch).
10. Orchestra, *The Planets, No. 1—Mars, Parts 1 and 2* (Holst), Col. (London Symphony Orchestra).
11. Tenor, *Serenade* (Toselli), H.M.V. (Gigli).
12. Duet, *Der kleine sandman birich* (Hansel and Gretel) (Humperdinck), H.M.V. (Gluck and Homer).
13. Violin, *Introduction et Tarentelle* (Sarasate), H.M.V. (Heifetz).
14. Duet, *Dile alla giovine* (Traviata) (Verdi), H.M.V. (Galli-Curci and De Luca).
15. Instrumental, *Adagio molto mesto in F* (Beethoven), Col. (Lener Quartet).
16. Bass, *Wotan's Farewell* (*The Valkyrie*), Parts 1 and 2 (Wagner), Col. (Norman Allin).

Most of the vocal records were characterised by an extraordinary "forward tone," especially those of Galli-Curci and De Luca. Also no word but boisterous adequately describes Norman Allin's rendering of *Wotan's Farewell*. The piano records were faithful reproductions of the tone of that instrument, and the Lener String Quartette was sweetly sympathetic in interpretations of Beethoven and Mozart. Mr. Sirkett showed a nice discrimination in his selection and was awarded a hearty vote of thanks.—WILLIAM J. ROBINS, *Hon. Recording Secretary*.

MANCHESTER GRAMOPHONE SOCIETY.—The July meeting was held in the Onward Hall on the 14th inst, the chair being taken by Mr. Rastall, and the programme selected from records submitted by members was presented with due consideration by the Secretary, Mr. Brennand; this fact, in conjunction with an almost faultless production from the H.M.V. (Exhibition) box, created a most favourable impression adequately revealing the technical skill and artistry of the vocal and instrumental items. Diversion was afforded through comment upon the merits of the playing by Huberman and Heifetz in the *Romance Movement* from *Concerto in D Minor* (Wieniawski), opinion finally favouring Heifetz due to the fact of his phrasing and tone being the more familiar; both were satisfying renderings, Huberman conveying distinction, and after all only those equally gifted in the finer points of technique are competent to adjudicate, the test of the "greatest" in all art being the reserve and extent of individual knowledge impossible to display. Songs of light vein in English were demonstrated by Edna Thornton and Robert Radford with their usual charm and sincerity; in addition to band and orchestral works there were also exquisite moments from movements played by the Flonzaley Quartette, and the list would have been incomplete without Caruso and Galli-Curci, who thrilled, but made one consider whether the advent of these supreme "Expressionists" of the vocal art was the climax to reasonable expectation; judged by the extended period since we were so electrified it would appear so. We venture to suggest that the "soprano" with an even flexible and phenomenal compass, full round high notes placed (not reached) with the clear mellow tone that "floats" when released and without "jar" would receive a warm welcome, and the discovery of such is not beyond the scope of the gramophone companies, based on the knowledge that the two artists indicated were possessed of their art when in obscurity.

With apologies for the digression it remains for me to add that the audience indicated through the chairman their hearty thanks to the members who had so delightfully entertained them.—STANLEY E. HARPER, *Recording Secretary*.

THE SOUTH LONDON GRAMOPHONE SOCIETY.—The hold which modern dance tunes have upon the devotees of terpsichore is a thing of wonder, and it is perhaps permissible to think that a few generations back would be rather thunderstruck to observe the gyrations and undulations which nowadays go by the name of dances. It is, of course, the dances which are the products of their ages; periods of leisureliness and serenity in social life have produced the pavane, sarabande, menuet, and gavotte; and only a few years separate us from the waltz and the polka. In localities and countries where national tendencies have not yet been uprooted by the march of what is euphemistically called "progress," there almost alone are to be found dances which reflect the spirit of the people. Thus we see that but for the effort of practically one man, our own folk dances were submerged and hardly known, while the waltz itself is almost a curiosity.

What the future has in store in this form is difficult to augur, but when Chopin's *Funeral March*, the *Star of Eve*, and works of that nature are employed to eke out lucubrations intended for the entertainment of light-hearted and very often light-headed humanity, it behoves us to ask for sanity at least. One fact which emerges with some force in the composition and presentation of present-day dances is the variety of colour and the ingenuity in combining instruments in one body, which previously had not been so heard. The family of saxophones, for instance, are here heard to some advantage, more especially as solo instruments, in which rôle they contrive many interesting and subtle effects, which show them in turn to possess something of the individuality of others more aristocratically associated. The use also of percussive effects to point the rhythm gives a new meaning to this section of orchestral technique, and is doubtless traceable to negro influences. Holding as they do such a strong position, it is only natural that a large demand should exist for records of dances, and it is equally the case that their devotees have at their disposal a multiplicity of

bands and orchestras, each with its own following in the gramophone world; and it was perhaps inevitable that one day a programme of modern dance music should form an item in the "curriculum" of one or other of the gramophone societies. At any rate, it was a new experience for the members of this Society on July 26th, when they listened to a number of items brought forward by our member Mr. Gayton. There is no fundamental objection to anyone specialising in dance records any more than in operatic or orchestral, and in Mr. Gayton's case he was able to bring to their presentation an enthusiasm that gave an added interest. It may be possible, perhaps, at some future date, to enlarge upon this idea and give a short history of the dance, illustrated by appropriate examples.

To criticise one's own records would be out of place, so we will go on to those of Mr. Legge, who brought along several interesting numbers, the best of which were *Schläfe, mein Prinzchen—Wiegenlied* (Mozart), by Frieda Hempel; *On Wings of Song* (Mendelssohn), an old favourite of Heifetz's, one of his best, and where technical flights are missing; and the *Evening Prayer* from *Hänsel and Gretel*, this last the Parlophone version by Emmy Heckmann-Bettendorf and Emma Basth. After careful consideration it was generally admitted that it gave points to the Gluck-Homer record, if it was not in many respects better; and there is certainly an excellent balance in all departments. Titta Ruffo is not everybody's favourite, and in many of his records there is a certain coarseness that mars an otherwise good performance. Of a better character, perhaps, are *Quand'ero paggio* from *Falstaff* and the *Porter Song* from *Martha*, which, being in a somewhat lighter vein, came through better than *Adamastor, re delle acque profonde*. Two examples of Gervase Elwes' singing were found in *Now sleeps the crimson petal* and *Love's Philosophy*. Here again it was apparent that either the sound-box or the needle was unsuitable, as, in spite of assertions made, there are several excellent records by this singer, which remain now a standard of what singing should be.

With the approach of the gramophone season proper, intending visitors and would-be members should note that all communications are to be addressed to the Hon. Secretary, Mr. T. H. Mills, 14, Paynesfield Avenue, East Sheen, S.W. 14.—S. F. D. HOWARTH, *Recording Secretary*.

Saturday, July 26th, 1924.

Programme by Mr. Leonard Gayton.

(All H.M.V. records.)

1. One step, *All Scotch* (arr. W. McKenna), the Romaine Orchestra.
2. Fox-trot, *Linger awhile* (V. Rose), Paul Whiteman and his Orchestra.
3. Orchestral, *Les Millions d'Arlequin* (Drigo) (Serenade-Valse-Boston), De Groot and the Piccadilly Orchestra.
4. Fox-trot, *It's you, dear (To-night's the night)* (C. Conrad), the Romaine Orchestra.
5. Fox-trot, *Moon Love* (J. Kern), Jack Hylton and his Orchestra.
6. Vocal, *Alouette* (French-Canadian Folk Song—the Co-Optimists) (E. Melin), Stanley Holloway and Gilbert Childs.
7. Fox-trot, *Arcady (Leap Year)* (B. G. de Sylva), Paul Whiteman and his Orchestra.
8. Waltz, *What'll I do?* (*The Punch Bowl*) (Irving Berlin), The Romaine Orchestra.

Programme by Mr. S. F. D. Howarth.

1. Bass, *The Lute Player* (Allitsen) (Vocalion), Malcolm McEachern.
2. Tenor, *Song of the Flea* (Moussorgsky) (Vocalion) Vladimir Rosing.
3. Soprano: (a) *Widmung* (Schumann) and (b) *Wohin*, Op. 25, No. 2 (Schubert), (H.M.V.), Frieda Hempel.
4. Contralto, *Drink to me only with thine eyes* (Hullah) (H.M.V.), Julia Culp.
5. Bass, *Simon the Cellarer* (Hutton) (Vocalion), J. Buckley.
6. Quartet: (a) *Foresters sound the cheerful horn* and (b) *Sleep, gentle lady* (Bishop) (H.M.V.), Gresham Singers.
7. Contralto, *Three fishers went sailing* (Kingsley) (H.M.V.), Kirkby Lunn.
8. Soprano, *Ave Maria* (Bach-Gounod) (Brunswick), Florence Easton.

Programme by Mr. H. W. Legge.

1. Orchestral, *Overture—Ruslan and Lyudmila* (H.M.V.), Symphony Orchestra.
2. Baritone, *Adamastor, re delle acque profonde* (Meyerbeer) (H.M.V.), Ruffo.
3. Soprano, *Wiegenlied* (Mozart) Frieda Hempel.
4. Tenor: (a) *Now Sleeps the crimson petal*, (b) *Love's Philosophy* (Quilter) (Columbia), Gervase Elwes.
5. Violin, *On Wings of Song* (Mendelssohn) (H.M.V.), Heifetz.
6. Tenor, *Recondita Armonia (La Tosca)* (Puccini) (H.M.V.), Caruso.
7. Duet, *Evening Prayer (Hänsel and Gretel)* (Humperdinck) (Parlophone), Bettendorf and Basth.
8. Baritone: (a) *Quand'ero paggio (Falstaff)* (Verdi) and (b) *Chi mi dira (Martha)* (Flotow) (H.M.V.), Ruffo.

[Other reports unavoidably held over till next issue.—ED.]

NOTES AND QUERIES

[Each comment, question, or answer should be written clearly on a separate slip of paper and addressed to THE GRAMOPHONE, 25, Newman Street, W. 1, as early as possible in the month. Full name and address must in all cases be given, for reference.]

(143) **The Best Record.**—At the suggestion of H. W. (106) I submit my best record. It is Columbia A.5400, Zenatello singing "Cielo e mar." It is a wonderful song, most tastefully sung, and all the while I have an uncanny feeling that the singer is in the room with me. His enunciation right through is extraordinarily good and the way he sails to his final top note is irresistible. On the reverse "Celeste Aida" is sung magnificently—almost as well as the Gioconda song. This is the finest vocal record I have heard, and it costs 7s. 6d.—G. R., Wood Green.

(144) **Tamini.**—I wonder whether any of your readers have in their possession any records of Tamini. I have a recording by him of Siegmund's "Liebeslied" ("Walküre") which has always struck me as the most beautiful rendering of that particular song I have ever heard. I bought the record over a dozen years ago, and it is still in extremely good condition; it is labelled a "Gramophone Monarch Record" (made by the Gramophone Company). I should be most interested to hear of any other existing records of this beautiful tenor.—G. G.-B., W. 8.

(165) **Good Records.**—A short list of records which I can recommend, and which I think have not been much recommended before. All are Columbia except the last. 1. "The Keys of Heaven" and "Friendship" (Butt and Rumford). 2. "Tancredi Overture" and "Ruy Blas Overture" (Grenadier Guards Band). 3. "The Accursed Hunter" (César Franck), Sir Henry Wood and N.Q.H. Orchestra. 4. "The Mikado" Selection, National Military Band. 5. "E Lucevan le Stelle (Tosca) and "Donna è mobile" ("Rigoletto") (Martinelli), H.M.V.—W. J. S., Dudley.

(146) **Sympathetic Chromic Needles.**—I have recently tried these needles, and though they undoubtedly improve worn records I hesitate to adopt them for my best records. To my eye the point appears to be considerably worn after playing only half a dozen sides. Should the position of the needle in the grip be altered occasionally, so as to use another "side" of the point, or is this injurious to the records?—A. S. J., N. 4.

(147) **Victor Records.**—Can you tell me where these are obtainable, and if they can be played on an H.M.V. gramophone without an adaptor or special needles.—A. M. G.-B., Knebworth.
[Victor is only American for H.M.V. Write to the Gramophone Co., 363, Oxford Street, W. 1, for catalogue and prices. There are no difficulties about Victor records except that of delay in procuring them.—Ed.]

(148) **Best Record Wanted.**—What, in your opinion, is the best (vocal) record of (a) "La donna è mobile" ("Rigoletto"); (b) "L'amour est un oiseau rebelle" ("Carmen"), with, if possible, orchestral accompaniment.—J. H. S., Acton.

(149) **Best Records Wanted.**—Could your readers give me some advice as to the best renderings of "Vecchia Zimarra," "Celeste Aida," "Credo," "Dio possente," and the best records of Amato, Scotti, Zenatello, Blanchart, and Journet.—A. M. G.-B., Knebworth.

(150) **Luisa Vela and Palet.**—I have discovered another Galli-Curci in the Spanish H.M.V. catalogue, named Luisa Vela. She is ravishing. I am convinced that she ought to be in our English Celebrity catalogue. At the same time Palet with the velvet voice is absent from our lists. He has made some beautiful records from "William Tell" which I want to see over here.—J. H., Liverpool.

(151) **Record Wanted.**—I should be much obliged if someone could recommend me a good record of Lemare's "Andantino"—on the 'cello, for preference.—C. O. O., S.E.19.

(152) **Best Records Wanted.**—Please let me know out of Melba's records the one you think best. Also of Sembrich, Tetrizzini, Geraldine Farrar and Tamagno. Is the record of Melba and Caruso (054129) any good to buy? And where is the "Gualtier Maldé" out of?—O. O., Harringay.

ANSWERS TO QUERIES

[Will readers please notice particularly that answers should be written on separate slips?—Ed.]

(89) **Flower Song from Carmen** (cf. Vol. 2, page 109).—I had the pleasure of hearing Caruso sing this at Boston, U.S.A., and also two years ago of hearing Fleta sing it at the Teatro Reale, Madrid. Let me say here that Caruso's is the finest. It is useless trying to find a better.—J. H., Liverpool.

(90) If "R. J. C." would care to send me 4s. 6d. and the cost of postage, I will forward him a brand new copy of McCormack's "O lovely night," with "Spirito gentil" on the back. It is now a cut-out from the Columbia catalogue and will be henceforth unobtainable.—R. L. B., Brixton.

(134) Correct title is "Nocturne in B flat, Op. 16, No. 4 (Paderewski)." See Victor list.—J. H. T., Wolverhampton.

(134) The Nocturne recorded by Paderewski on H.M.V. D.B. 380 is not, as alleged, a work of Chopin, but is one of the performer's own. I may say the company concerned are already aware of their error in this connection.—B. L. C., London, N.

(Also from "Stargazer," S.W. 11.)

(136) **Best Records of Gluck, Battistini, Braslau and Culp.**—(a) If you must have operatic records by Alma Gluck, try "Io dico, no, non son paurosa"—Micaela's Air from "Carmen" (H.M.V. D.B.279), and "Quando m'en vo soletta per la via"—Musetta's Waltz-song from "La Bohème" (H.M.V. D.A.227). Gluck, however, excels in ballad singing, especially on the gramophone. My own favourite is "Have you seen but a whyte lillie grow?" (D.A.515), but "Carry me back to old Virginny" (D.B.275) is also excellent of its kind. (b) I rather think you will enjoy "Amica, l'ora attesa e questa" from Nougues' "Quo Vadis" (D.B.206) or "Pietà, rispetto, amore" from Verdi's "Macbeth" (D.B.199). (c) Braslau—"Eili, eili, lama sabacthani" (Schalit) (D.B.164). (d) Possibly you already possess a record of "Printemps qui commence," but if not, Julia Culp's rendering is excellent. Try also "Gelukkig Vaderland" (D.A.153). Neither Braslau nor Culp, however, make first-class operatic records. The finest recording operatic contralto is, in my opinion, Louise Homer. Have you got "Nobil signori! Salute!" (Ugonotti) (D.B.665)?—H. S. A., Glasgow.

(136) Gluck: "Carmena" (D.A.515). Battistini: "O casto fior" (D.B.150). Culp: "Nuit d'étoiles" (D.A.155); "On Wings of Song" (Scala 4008).—J. H. T., Wolverhampton.

(136) (b) **Battistini.**—In my estimation the best records of Battistini are, in order of merit: "Si vendetta" ("Rigoletto"); "O casto fior" ("Roi de Lahore"); "Bella è di sol" and "Voce fatal" ("Maria di Rohan"); "Egli è solvo" ("Forza del Destino"); and "Tre sbirri, una carrozza" (Tosca). His "Si vendetta," sung with Lulu Hayes, is a marvellous piece of singing, with great dramatic force; his breath control is extraordinary; on the reverse is "Egli è solvo," which is very well sung indeed. This record (both sides) (D.A.189) has the best surface of any Battistini records I have heard. His "O casto fior" ("Promesse de mon avenir") is infinitely better than De Gogorza's; it is clearer, delivered more easily, the breath control is superior, and the record is longer (since it contains a recitative at the beginning) and has a better surface.—A. M. G.-B., Knebworth.

(136) To my mind Gluck's best record is "Tu" (H.M.V., D.A.233). Battistini's most emotional work is the "Te Deum" scene from "Tosca" (H.M.V. D.B.212). Braslau's top-notch is "Villanella" (H.M.V. D.B.134). Culp's "Wiegenlied" (H.M.V. D.A.151) suits her Lieder style to perfection. The "Oberon" Overture, though incomplete, requires an excellent rival to beat it on H.M.V. D.154, by the Royal Albert Hall Orchestra.—R. L. B., Brixton.

(136) **Battistini.**—I do not know all his records, but of those I do, "Vien, Leonora," from "La Favorita" is the best; with the air "Per me giunto" from Verdi's "Don Carlos" (D.B.148); it makes an excellent pair. Both being fairly recent recordings, a very good investment. Another good one is Massenet's "O casto fior," with an ancient air of Donizetti, "Ah! non avea più lagrime" (D.B.150). "O tu bell'astro" is beautifully sung, but the other side, from "Werther," is not much good (D.B.194). The two airs from Donizetti's "Maria di Rohan" (D.B.147) are worth having. His older recordings are usually rather unsatisfactory unless played with a soft needle, but I can recommend

"Era la notte" ("Otello"), "Oh! de, verd' anni" ("Ernani"), and "Su queste rose" ("Dannazione di Faust"). I have not heard the companions of the latter three, so cannot say whether they are worth buying or not.—A. B. H., Liverpool.

(137) Tosti's "Good-bye."—As far as I am aware, Caruso is the only one of the singers mentioned by whom a record of this song is available. I have not heard Caruso's record (which is sung in Italian and listed under its Italian title, "Addio"), but can strongly recommend McCormack's rendering (H.M.V.) in English.—J. H. B., Edinburgh.

(139) There is no such number as D.B.129 in the H.M.V. catalogue yet, but Battistini's "Ideale" (D.B.213) is a beautiful disc.—R. L. B., Brixton.

(139) Not yet, but will probably be issued about the second week of August along with various other records which only appear once in the present H.M.V. catalogue, and which are to be issued then.—A. M. G.-B., Knebworth.



WORDS WANTED BY READERS

(1) Kahn's "Ave Maria," sung by Caruso. Italian and English words.

—By A. G. Godwin, 14, Lambton Road, Raynes Park, S.W. 20.

(2) "Mon cœur s'ouvre à ta voix" and "Printemps qui commence" (from "Samson"), sung by Kirkby Lunn (H.M.V.).

(3) "Prête-moi ton aide" (from "La Reine de Saba"), sung by Caruso.

—By W. Weedon, Bolham, Tiverton.

(4) "King Charles" (White).

(5) "Cuckoo Song" (Quilter).

(6) "The Desert" (Emanuel).

(7) "I sent my Soul thro' the Invisible" ("In a Persian Garden") (Liza Lehmann).

(8) "I'm a Roamer" ("Son and Stranger") (Mendelssohn).

(9) "The Hills of Donegal" (Sanderson).

—By Harold Pears, "Oaker," Stretton Avenue, Didsbury.

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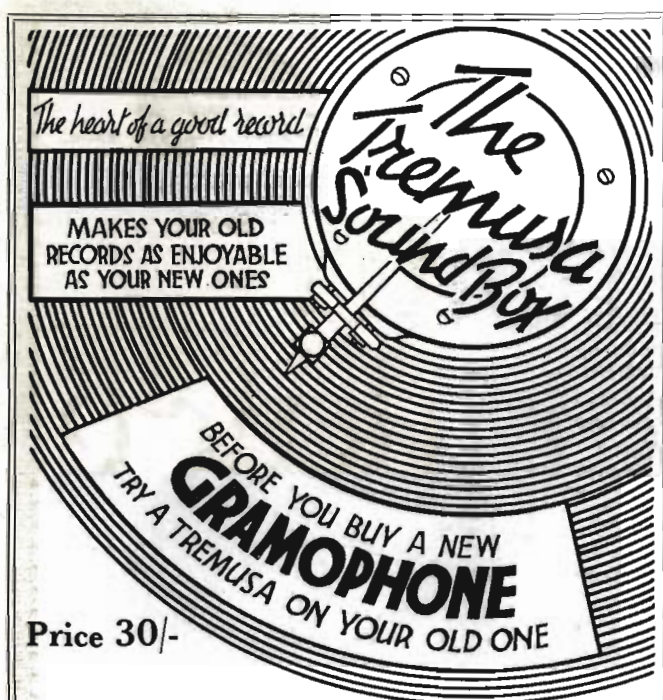
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